

**Music as life stories: An exploration of Leonard Karikoga Zhakata's
sungura lyrics on the socio-political context of Zimbabwe from 2000 to
February 2009**

by

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Declaration

I Andrew Dzvore, Student number: 3512-183 -1 declare that “*Music as life stories: An Analysis of Leonard Karikoga Zhakata’s sungura on the socio-political context of Zimbabwe from 2000 to February 2009*’ is my work and the sources used have been indicated and acknowledged by means of complete references.

Signature

Date

Abstract

A content analysis of Leonard Karikoga Zhakata's sungura music unpacks shared experiences of Zimbabweans during a decade of crises. Various musicians composed music pregnant with cultural meaning. These genres defied the ruling Zanu PF party's propaganda. The ZANU P.F. flagged enemy was imperialist history, whose characteristic was bankrupt in civil justice. Common sense 'umunthu' ('Humaness') philosophy could have witnessed the ruling party stand by the people at the height of economic decline. This dissertation argued that the sungura genre became a formidable force. The music had dramatic effect of unifying citizens of different distinct cultural traditions, often which set Shona, Manyika, Korekore, Changana and Ndebele apart. 'Mugove' (Reward) and 'Hupenyu mutoro' (Life is a burden) lyrics manifested thought processes, ideas and actions which projected popular unity against ruling elite hegemony. Zimbabweans' collective cultural awareness that could have defined social experiences indirectly or directly motivated formations of oppositional political establishments. The Movement for Democratic Change (MDC) was the brainchild of political disillusionment chorused in "Hupenyu Mutoro" (Life is a burden) and 'Mugove' (Reward) lyrics. The musical texts unravelled the hidden sin of gross graft by the powerful built on self aggrandisement at the expense of the vulnerable subalterns. The sungura genre manifested an art of aggressive entertainment and enjoyment yet passively and remotely awakening citizens to the obtaining dire economic hardships. The genre's scholarly fabric and dynamics, cut deep into life sensibilities as exemplified by 'Hupenyu Mutoro'. The deplorable life style experienced by the suffering majority epitomised by political repression and economic meltdown became catalyst for political participation and opportunities for plural voices. This dissertation argues that academic curricula harnesses the influential sungura genre in teaching a people's story. Sungura music authenticates national historical versions that comfortably orbits around official realities of civil governance processes, what Fanon refers to as 'a zone of occult instability (Fanon, 1963 p. 253). Unemployment, hyper-inflation, cholera outbreaks, empty shelves in shops compounded with a ravaging parallel market prices became food for thought. Disillusionment nagged Zimbabweans below and above the poverty datum peg viz a viz the material power index of a handful citizens in the ruling party. Hence Zhakata's 'Hupenyu mutoro' (Life is a burden) and 'Mugove' (Reward) became a classical and contested terrain that motivated the teaching and learning of Zimbabwean history.

Key terms

Genre - style or manner of musical singing.

Sungura - is a fusion of musical genres from DR Congo, Kenya, Tanzania, South Africa and Cuba. It also has strands of traditional Zimbabwean tunes mhande, Jiti, Shangara and Soukous.

Communication – modification of attitudes and beliefs through persuasion

Material power index – the imbalance in distribution of wealth.

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Dedication

For my wife, Josephine, children Jessica, Elton and Ceaser- Tawanda. My father Musiyiwa Dzvore and mother Maruva Shuro

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Chapter One

‘Thought is more important than art. To revere art and have no understanding of the process that forces it into existence, is not even to understand what art is’

- Amiri Baraka (1948)

1.1 Background of the study

This research is inspired by scholarly works that focus on sungura music as a source of enjoyment and pleasure. The research is modelled around music listening that interrogates the dynamics of musical sungura lyrics using Marxism as a critical tool of analysis. Analysis is also based on Gramsci’s theory of hegemony (Bates, 1975 p. 351). Leonard “Karikoga” Zhakata’s sociological is a keen observer of people’s experiences which he subtly captures through sungura music. A musical narrative of a people’s socio-political identity from 2000 to February 2009 is mirrored through reflections of a widening gap in terms of access to material resources between the ‘haves’ and ‘have- not’ in Zimbabwe. Zhakata’s sungura music reflects collective identity narrative voices that expand discussion on national issues with alternative stories about identities shaped by Zimbabwe’s socio-political environment.

Leonard Zhakata is a Zimbabwean sungura musician whose music is grounded in African lyrical voices of protest against social injustice. His sungura music is communal and viral in the sense that the music addresses critical matters affecting people seizing head-on life challenges regardless of repression, oppression, exploitation or suppression. His music rejects a religion of enslavement with the option of peaceful negotiation through dialogue. “Hupenyu Mutoro’ (Life is a burden) takes the listener on a journey full of ups and downs of life experiences. It is ironic that in Zimbabwe, life is taken as a burden (mutoro) that cannot be mitigated despite the fact that the country is blessed with both tapped and untapped natural resources. What is redeeming is that Zhakata does not simply fold his arms and watch as the “drama of poverty” unfolded in Zimbabwe. Rather, he uses sungura as a cultural weapon to question the political and economic injustices in Zimbabwe that have worked against development. The genre of sungura that Zhakata uses upholds unlimited experiences that probe for fresh ways and schemes of coping with senses of responsibility among people. Furthermore this research aims to expand the frontiers of knowledge as well as awaken and concientise

ordinary people about forces that conspire against their progress. Rogers (2010) examined international media headlines reportage on Zimbabwe since 2000. He noted metaphors of destruction such as “Zimbabwe into in chaos” “Zimbabwe teeters on the brink of collapse”, and “Zimbabwe inflation spiral toward ruin”, among others. These media captions echo the multifarious “voices” encapsulated in Zhakata’s lyrics which also bemoan the condition of social, economic and political deterioration witnessed in Zimbabwe between 2000 and 2009.

1.2 Statement of the research problem

There are a number of critical works on the music of Thomas Mapfumo and Oliver Mutukudzi, but little attention has been given to Zhakata’s sungura music. The little that focuses on Zhakata’s music remains fragmentary and very difficult to access. Thus, the main aim of this study is to address that “gap” by devoting full attention to Zhakata’s sungura music that continues to expand the frontiers of culture in Zimbabwe despite the fact Zhakata’s music is often viewed by the state as politically unpalatable.

1.3 Objectives of the research study

The major objectives of this study are to:

- Explore Zhakata’s sungura music paying special attention to his selected sungura songs.
- Investigate and bring to light the communicative and ideological values embedded within the two songs under scrutiny.
- Examine the origins of sungura and find out how it has influenced the rhythm of Zhakata’s songs.
- Analyse how Zhakata’s sungura music addresses social problems that were brought about by the economic meltdown in Zimbabwe between the years 2000 to 2009.
- Show that beside music, as a life story, it is also used to shape and explain in socio political landscapes.

1.4 Research questions

This study is guided by the following questions:

- What are the origins of sungura music and how did it make inroads in Zimbabwe?
- What are the themes and perspectives that Zhakata tackles through his sungura music as exemplified by “Mugove”, “Hupenyu Mutoro” and “Mvunze Remoto”?
- How effective are/were Zhakata’s songs in addressing social and economic issues in Zimbabwe?

- Why was Zhakata interested in using the genre of sungura to tackle social and socio-economic problems faced by Zimbabweans?

1.5 Formulation of the hypothesis (es)

This study is guided by the following hypothetical statements:

Music as social “protest” in Zimbabwe can change how people perceive their social reality.

Musicians are prophetic messiahs born with a watchful sociological eye that enables crafting music genre that employ music as a life story.

1.6 Significance of the Study

Zhakata’s sungura music that shall be examined in this study is a flag-ship of distress themes that present opportunities for rethinking how to communicate social awareness about the human condition in post-independent Zimbabwe. The 2000 change-over of Zimbabwe’s “breadbasket status” to “basket-case” called the deployment of human agency in order for the country to enjoy her “golden” days of the 1980s. Community life was disrupted by wide spread poverty which forced the ‘sulbtan’ (Ortega 1957 p. 58) to re-establish opportunities for self expression through the medium of musical communication. Disillusioned citizens expressed governance misgivings in a renewal regime of art and literature (ibid). Local playwrights and theatre makers had a more refined to the sensitivity of peasants, workers and labourers as Stephen Chipfunyise chronicled attack on government for causing mass lay off of workers in ‘The Retrenched ones’ (1993). Mujajati was blunt in the ‘Rain of blood’ (1999) he single handedly echoed Zhakata’s ‘Life is a burden’ ‘Hupenyu mutoro’. The author was quoted saying:

‘....in the past , the perpetrator of inhumane deeds were White bosses, this time 30 000 retrenched roam streets and add pressure on rural land and natural resources...’

Zimbabwe was engulfed by insurmountable challenges through governance structures that were in ‘tatters’ as demonstrated in the song ‘Mamvemve’ by Thomas Mapfumo (Discography, 2013). The authors’ and other musical artists’ foci of attention were on the post independent Black government with regards to dire poverty in living memory, bottom low unemployment percentages that witnessed massive brain drain. The consequence was an awakening of Zimbabwean citizens as recipients to an awareness of poor social, political and financial living conditions. More so, warlike governance characterised by kidnappings, beatings, curfews,

intimidation, robbery, plunder of diamonds, land grabbing by cabinet ministers and war veterans of liberation struggle Kimbely Rogers (2010) has turned Zimbabwe into a laughing stock in Africa and around the world. Zhakata's hit makers' Mugove' (Reward) and Hupenyu Mutoro' ("Life is a burden") expressed views that acknowledged and confirmed the unfolding events among social discourses at taxi ranks, soccer matches, shebeens, beer halls, church congregations, opposition rallies and night clubs. It is this study's assumption that the Zimbabwean affluent class and the down trodden depicted in Zhakata's music are symbols brought about by economic meltdown that intensified beginning at the turn of the century.

The necessity to portray the turning fortunes of Zimbabwe that Leonard Karikoga Zhakata so subtly captures through sungura music symbolised by Achebe's (1989) 'Things Fall Apart' where a nation viewed as intact is subjected to violent forces falls apart because of its failure to come to terms with change. Shutte, in Jochtek (2004) notes that "humanity's struggle for the improvement of one's lot" is the basis for social cohesion". Peoples sensibilities disseminated in the medium of song, dance, whistle, story-telling borders on that society's history. Therefore, this study argues that Zhakata's sungura largely taps from African history, literature and oral stories about the struggle for survival. This new form of "Chimurenga" music is non-conformist, uncompromising, and its capacity to strike at the very source of the problems in post independent Zimbabwe is quite compelling.

This study intends to unpack Zhakata's sungura lyrics that conscientise society about prevailing socio-economic and political problems bedevilling the nation. The lyrics question Zimbabwe's post-independent social, economic and political crises which were getting worse by day due to corruption, human rights abuses and mismanagement of economic resources. Although much has been written about how music contributed to critical debates and the deteriorating socio-economic conditions in Zimbabwe, Zhakata's music has not received as much critical acclaim as Thomas Mapfumo's music (Mai Palmberg, 2004). Yet, Zhakata continued to use music as a tool to interrogate "official" versions of reality as well as expand the contours of democracy in Zimbabwe. Zhakata's brand of sungura in 'Mugove' (Reward) 'Hupenyu mutoro' (Life is a burden) is soul-searching music that advocates for sanity in a country wrought by corruption, social injustice, favouritism and nepotism (Diane Thran... 'Zvakwana- Enough media control and unofficial censorship of music in Zimbabwe adapted from Popular Music Censorship in Africa. p.131). Zhakata's music should be interpreted as one of "chimurenga" voices that advocate for the change of the *status quo* in post-independent Zimbabwe. Thus, the main purpose of this research is to explore Zhakata's music that has

shown its potential to create “discursive spaces” as well as expand the horizons of debate on matters that afflict Zimbabweans’ socially, economically and politically.

1.7 Methodology

Literature study, discourse analysis and content analysis bring credibility to the collection of data, analysis and interpretation of Zhakata’s music with regards to Zimbabwean identity politics. The methodology lends its self to addressing questions on how music functions in constructing social and political reality. Furthermore, content analysis enables the researcher to unpack meanings embedded in musical discourse. The qualitative nature of reports on musical lyrics enables the researcher to unpack meanings embedded in musical discourse as social practice (Foucault, 1977). Thus, music becomes a linguistic tool for conscientising society about the injustices in society.

1.7.1 Sample

In this study purposive sampling was used to select Zhakata’s sungura songs that would enable the researcher to advance the objectives of the study. Pursuant to this the following songs by Zhakata were selected and analysed using content and discourse analysis: Sengwaya (Kariba bream), Unochemeyi, (Why crying?), Upenyu mutoro (Life is a burden), Mugove (Reward) Vagoni vebasa, (Skilled workforce) Gomba remarara (Rubbish pity), Bhora rembabvu (Hard soccer) Ndozvamada (That’s your wish), Ndinyarewo (Accord me due respect), Handina wangu (Social exclusion), Dzave ndangariro, (The forgotten past) Tsime rapwa, (The well has dried). These songs discursively touch on a range of cross-cutting issues that affect the lives of ordinary Zimbabwean.

1.7.2 Target population

The population covers all daily and weekly house publications. The houses included are *DailyNews*, *Sunday Mail*, *Chronicle*, *Sunday News*, *H- Metro*, *Manica Post* and *Kwaedza*. However, the target population is important in that the linguistic speech acts describing Zhakata’s sungura about the lived experiences in history becomes either a beacon of successes or failures. Community newspapers will be left out of investigation because of their inconsistency in publication. The unit of analysis will be twenty (20), *Daily News* articles on Zhakata’s sungura between 2000 and 2009.

1.7.3 Collection of data

Data collection entailed a visit to the National Archives of Zimbabwe to read accessible hardcopies of Zimbabwean publications. Data were classified under life history, social, economic and political themes. The themes and sub-themes address multiple angles of analysis on life history. Symbolic meanings of life histories from the read documents were attached to interpersonal relations. Further data were accessed through open discussion with selected experts. Listening, watching, and observing, questioning, conversing and reading were useful research techniques that enabled the research to glean important insights from the data. Social media through Zhakata's facebook was used to elicit feedback on what the sampled songs communicate vis-a-vis the content read. Social media enabled the researcher to obtain insights from key informants using the snowball strategy.

1.7.4 Interpretation of data

Data collected was made meaningful through comparison (Silvey 1975:16). The research explored why particular responses were chosen. Notable comments in newspapers deserved careful consideration and triangulation of opinions in different publications. The discussion of interview transcripts paid attention to structuring of narratives constructed through words and phrases while unique linguistic features were subjected to further interrogation. Textual analysis of newspapers focused on a few parts of the text while analysis of discography was limited to choruses.

1.8 Relationship of the topic to the discipline of communication

Music and in particular popular music is quite relevant to the discipline of communication in the sense that it enables artists to educate, inform and entertain the ordinary and to speak truth to power. Music can also be a tool to resist oppression. Marx and Engels & Engels (1978 p.42) argue that culture and media operate within societies and everyday life. The music under consideration in this study communicates how the majority in society are subordinated to the powerful elite and how the power of the elite can be challenged through popular music. To avoid direct speech acts that confront social violence as politically-motivated the musician employs strategic discourse tools in the work of human performativity such as dance, song, dress, eye contact, voice, and other paralinguistic features. These modes of articulation are also used as potential instruments of resistance or acceptance. In other words, dress, song, voice and dance are narratives that communicate different identities and subjectivities that define the "cultural spaces" of post-independent Zimbabwe ravaged by

poverty, corruption and human rights abuses. Walter Rodney, Marcuse Garvey, Malcolm X, De Bois, Martin Luther (jr) cautioned against bourgeoisie tendencies in their ‘I’ and you” political, social and economic relationships with the marginalized of society.

The vacuum created by abject poverty on the part of the oppressed brings the possibility for resistance and agitation for change. The idea and concepts of resistance are further rooted in the work of Michel Foucault and Jacques Derrida. They locate the nexus of power struggles within societies’ marked by the distinction between the “privileged” and “under-privileged”. Semiology (Ferdinand de Saussure (1839-1913), a science of signs makes people aware of the fact that people communicate by means of signs. The sungura texts answer to the structural conditions obtaining in the Zimbabwean society in 2000 and years beyond characterized by hyper-inflation, dire poverty and lawlessness. The sungura musical lyrics have an illocutionary speech force. Analysts and adhoc interpreters cannot fix the musical utterances to the musician or intensions of the musical speaker. The perlocutionary force of the lyrics on the musical consumer leaves open the possibility of critical thinking (Butler 1997.p 19).

The sungura musical rhythm is an ambiguity of human occurrences’ signposting Zimbabwean history. The musical sounds constructed fresh metaphors that enabled exploration of social the reality experienced by Zimbabwean citizens. The sounds were heard and felt with physical effects (Smith, 2004 p. 389). Musical sounds vibrated inside the body creating and inducing a state of consciousness that described the harsh treatment, suffering and burdensome of the day to day demands of life. Zhakata’s sungura communicated awareness of social and political reality in Zimbabwe. Musical conversations became a reality check of issues at stake as imagined by Zhakata’s vision of a prosperous and politically stable Zimbabwe. Roland Barthes (1915-1980) building on Saussure’s semiology argues that the model uses specialized vocabulary (code switching) to describe signs and how they functioned. Indeed, Zhakata dug beneath the surface and brought historical narratives and commentary that satisfied basic needs of the Zimbabwean society. These desired items by the majority symbolized the social and cultural characteristics of the decade of economic failure. The lyrics of the music were chosen from a paradigm becoming a syntagm that differentiates meaning and context from user to user. Zhakata’s sungura communicates hope of economic survival. Music therefore, became a vehicle of communication. Music thus became a platform of the voiceless and dregs of societies whose wish is advocacy. Zhakata uses music to advocate change of the status quo, ‘telling of the truth’ about Zimbabwean life history is fashioned and molded alongside Roland Barthes’s

(1964) works on French avant-garde life experiences. Like Barthes, Zhakata's music interrogated the actions of the ruling class in Zimbabwe.

1.9 Literature review

Mark and Engels (cited in Keller and Durham 2006) pointed out that the culture of a particular historical epoch serves particular socio-economic interests. Sungura music produced by Zimbabwean legendary musicians such as Leonard Dembo, James Chimombe, Marshall Munhumumwe, Paul Matavire, Simon "Choppa" Chimbetu and Leonard Karikoga Zhakata was imbued with nationalistic sentiments that signified the life history of the nation. Judith Butler (1990), writing on sex, gender, sexuality and the body as performativity cultural products, argues that body attributes - eye, sex, dance, tone become arsenals that shield mankind's conscience the world over against untoward acts. Telling life history using music is not unique to Zimbabwe. Fela Kuti, a Nigerian musician was a people's musician who sang composed original indigenous music imbued with an identity afro-beat that portrayed the 'ups and downs' of the nation during the Biafra revolution (Tejumola_ Olaniyani (2004). Fela's 'upside down' afro-beat music ridiculed Nigerian identity politics. The regime was characterized by coups that retarded development while greedy individuals continued to use their political power to suppress others. His afro-beat identity lyrics resonated with the various patterns of social, economic and political life of continental Africa.

1.9.1 Origins of Sungura genre

The origins of sungura music are debatable. Muranda and Maguraushe (2013) claim that sungura music is a fusion of musical genres. The genres ranged from Congolese, Kenyan, Tanzanian, South African, and Cuban music. It is further argued that the genre had strands of traditional Zimbabwean tunes such as mhande, mbende, jiti, shangara and Soukous. The argument by Muranda and Maguraushe sounds credible. It has also been argued that sungura music was brought to Zimbabwe courtesy of war liberation combatants who had been to East African countries for military training. These countries are known to have traded with Asian countries since the time of slavery. Therefore, a plausible explanation of Cuban music and Brazilian samba's influence on the Zimbabwean sungura cannot be refuted. Marko Sibanda, an ex-combatant- cum-sungura musician confirmed in an interview with the *Daily News* (14 September 2004 p. 7). His interview confirmed that Zimbabwe's sungura music had its origins

in East Africa. Speculations are that sungura music boosted moral during military training. Singing together enabled tasks at hand to be carried out effectively and efficiently. More so, the sungura sound heightened the masses' consciousness and knowledge of the country's political history.

1.9.2 Music as a source of national history

Identity politics integrates music to justify and show "collective" cause. Literature confirms that all nations harness music in articulating socio economic and-political concerns unique to that nation's history. Johnson and Cloonan (2004) noted how US tank crews singing "Drowning pools, let the bodies hit the floor" as motto for a job well-done during the Iraq invasion. In an attempt to counter US allegations on terror gangs, Egypt's Sha'ban Abed al-Rahim's musical piece (2005) 'I hate Israel' claimed that the US itself destroyed the Twin Towers on 9/11. In Rwanda, Simon Bikindi a Hutu incited violence against Tutsis using music loaded with ethno-nationalist sentiments among the Rwandese communities. In Zimbabwe, at the height of diplomatic showdown with Britain (2005), a song attacking the then British prime minister, Tony Blair referring to him as a domestic latrine, proclaiming that, 'The Blair that I know is a toilet'. It can be argued that these lyrics are not only demeaning to the personhood of Tony Blair, but also pregnant with racist overtones. The lyric 'The Blair that I know is a toilet' is racist.

Butler's account of performativity (1997p.17) brings awareness about people's speech acts as a source of collective identity that can constitute subjectivity. Speech acts become useable as a linguistic agency for hate speech causing linguistic harm. Ang (2002) concurs, pointing out that musical lyrics' have power to seduce and conquer passive and vulnerable audiences through romance and escape motif. However, counter speech acts can work against prevailing antagonistic forms of power. Schaff (2002, p196) argues that musical lyrics appeal to individual agency, thereby masking group based oppression. Hence words injure, wound or comfort. The speech act becomes an event not an action. The recipient of a speech act decodes hate message resulting in psychological trauma. Thus, a collective language of a people has the power to be communicate better things. Language becomes performative. 'Hupenyu Mutoro' 'Mugove' 'Muvhimi ndiani?' ("Who is the hunter?") are performative in the sense that their lyrics injure (Butler 1997) the ring fenced elite persona, obviously with political clout and influence in society. The lyrics become an agent of linguistic survival among the marginalized by unyoking social- economic identity based on class politics among Zimbabweans. Zhakata's rebuke of neo-colonial order in Zimbabwean using song as camouflage equals George Orwell's

description of the totalitarian system in Britain using political satire in the form of the book, *Animal Farm*.

Across the Limpopo, Mbongeni Ngema's 'Amadiya' song exposed how social violence meted on Blacks by pockets of the Indian community. Artists free themselves from direct confrontation with the powers that be by being subtle in their music. Owing to the communicative power of music, authorities stamp control over music that is subversive and of a moral threat. (Thram, 1988 p. 72).

Tafadzwa Ngoshi and Mtekwa (2013) examined how sungura music projected Zimbabwean national identity. Their investigation focused on the female body dance in 'Nyatsoterera' (Listen carefully) a 'Chimurenga Revolution jingle'. The song narrated the three kingpins of the Zanu PF politburo who were deemed not replaceable, namely, the incumbent Zimbabwean President, the now ex -Vice President Joyce Mujuru and the late Vice President John Landa Nkomo. The irony of the 'Nyatsoterera' jingles was that some personalities had been booted and purged from the revolutionary party. The song implied an "unshakeable centre'. Furthermore, 'Nyatsoterera' derided the opposition led by Movement for Democratic Change (MDC) as not fit to rule. Song and dance interwoven with melodious female voices became an object of pleasure. The female body was manipulated by the male gender. The woman body was objectified becoming a sexual stimulus. 'Nyatsoterera' (Listen carefully), though a nationalistic narrative that legitimizes the draconian governance by the ruling party became propaganda tunes. The music warned of the eminent demise of opposition parties at the hands of the liberation war leaders.

Khan and Vambe's (2009) note that the iconic national anthem 'Simudza Mureza' 'Raise the Flag' dictated observance of tolerance of opinion with respect to the life histories of Zimbabweans. The national anthem's strategic teachings of peace, co-existence, working hard and tolerance among a people was cut deep in modern applications, crippled and stifled. The imagined opposition dominated by the Ndebele clan were void in the trans-historical knowledge of 'self' "first" 'founder and ancestral" (Bakhtin, 1981, cited in Khan and Vambe 2009) in war literature, songs and theatre that discussed the life history that liberated Zimbabwe. Yet unfolding evidence in the work of traditional folklore (the village scholarly medium) narrated Zimbabwean political struggles as waged by both the Ndebele and Shona on an equal footing.

In 'Listen carefully' jingles "the biological woman body is put into disrepute. Political buddies exploit a woman persona; a proud source and custodian of life. Sungura lyrics by a woman

voice agent frustrated other Zimbabweans in opposition politics. Contrary to social logic, a woman figure should symbolize motherhood that could radiate a long lasting motherly love that hardly evaporates. The mother figure protected and defended truancy to the extent of usurping the course of justice and waywardness in an apparent strategy to keep children by the hem (Obey Makamure, 'Toki vibes' discography, 2014). Society anticipated tolerance of opposition voices from a mother figure. The writers of the revolution jingles overlooked the fact that Zimbabwean independence was brought by both women and men fighting colonialists alongside each other.

Manhood and womanhood deserve equal treatment. Whilst the narrative jingle 'Nyatsoterera' is semi-mature political music, its lyrics failed the test of time as it was found to be sloppy. The research argued that the 'Nyatsoterera' plot was weak and leaking, lacking the rigor and clout that befit the womanhood image. Remember the life history of the Zimbabwean struggle against slavery and other civil unrest – job actions and national strikes in 1996, women fought full throttle. The research challenged the authors to carry investigations on why women as linguistic agencies of resistance remain unsung heroines. It can be argued that 'Nyatsoterera' marginalized the female gender through its sexually suggestive and deaming dance that expressed sexual pleasure, satisfaction and gratification among the male domain. "A 'Nyatsoterera' jingle became a lullaby ensemble for untoward governance and in the fold of Karl Marx's description of 'religion' being an opium of the masses. Audiences fold arms in the wake of amusement, excitement and entertainment relieving boredom and loneliness whilst the country was engulfed by insurmountable challenges through governance structures that were in 'tatters' as demonstrated in the song Mamvemve by Thomas Mapfumo (2013). Conscious listening to song and music in the continent crumbled systems like apartheid and colonialism it may follow that music was a powerful institution, communally shared by the grass roots. (Strinati 1995 p 46) argues that music consumers (grassroots) seemed to suffer the delusion of control and choice in governance issues whilst engaged in individual leisure pursuits. It is against this background that this research acknowledged Zhakata's emotional music 'Reward and Life is a burden'. The tunes communicated harsh sensibilities in the imagery of a mother figure who says 'Come and weep' my child'.

1.10 Ethical considerations

UNISA's research ethics policy indicates that researchers should adhere to the principles of integrity, responsibility and be ethically inclined when conducting research. Human dignity, respect, social justice and fairness must be maintained at all times by researchers (UNISA policy on research ethics 2:1).

1.11 Chapter Summary

Music can be a tool for the powerless to challenge the injustices in society of the practiced by the powerful in society. In other sonic landscapes, music and song can provide a sense of historical community. Music can educate and re-socialize the masses to fight against social injustices and change the conditions of the ordinary people in society.

Chapter Two: Literature Review and theoretical Framework

2.1 Introduction

The research on Zhakata's sungura lyrics is done against the background of a perspective in which communication is viewed as a technical process (Gadamar, 1985:330-331). It attempts to speak out on the role and potential emotional functions of music in social, economic, political and cultural developments in Zimbabwe. Sungura music is viewed comparatively as in the context of European musical studies that have identity values. Marx's (2008: 27) argues that musicologists fall short in classify African musical genres because musical genre is difficult to define. In that light, Sungura genre is not comprehensively defined but referred to as some kind of music Zimbabweans are familiar with.

Mignolo (1991, 2001) and Quijano (2000) posit that musical expression can be critically explored and engaged in de-colonial horizons that can break silences, disrupt dominant narratives and create a transformative consciousness.

Locally, sungura's multi functionality in the decade starting 2000 served as media as socio-political commentary (Mano, (2007, Alten, 2004; Nyamnjoh 2006, Turino, 2000, Sibanda 2004) and a tool of evangelism and therapy, (Janzen, 2000; Okpewho, 1992). A case in point was in the Americas as illustrated by Sandoval (2000) and Perez (1999) whose research findings demonstrated that music was deployed to address economic globalization, immigrant rights, cultural resistance, poverty, ethnic relations and educational inequality. Similarly, Khan (2010) notes that 'Post 9/11 Constructions of Muslim identities in American Black popular music' thesis acknowledges that many Islamic songs manifested identity values that potentially influenced the demolition of the American Twin Towers on 11 September 2001 by the Al Qaeda terrorists. Musiiwa Citing Hofmeyr, Musiiwa (2013) argues that advises researchers in African art should an appreciation of how native texts of a community work before interrogating what their musical utterances tell about the social and political world. During the war of liberation music was a source of inspiration and social glue that bound the masses against the white colonial regime. A word of caution is to better understand any community's musical genre's multi 'voicedness' that warrant a particular version of events.

2.2 Theoretical framework

Zimbabwean sungura is explored in the context of a post colonial activity (Mateveke 2013). This study is informed by a post colonial theoretical inquiry on how Zimbabwean music described a viewed life history. Attitudes are unobservable with regards to ideas, beliefs, values and emotions except through presumed 'action' a concept Ortega (1957, p. 17-18.) referred to everything that surrounded human beings in the physical and social world. In this regard, the appraisal theory is deployed to gain a deeper understanding of the way in which 'attitude' is viewed as a trait. Zimbabwean civil injustice is the motivation amongst citizens to resist and protect themselves against repressive politics widespread poverty. In Marx's sense sungura lyrics became the subaltern's strategy and voice of opposition to the national critical debate. Within the Afro-centric cannon, attitude is utilized to evaluate musical meaning as borrowed from Bhatia's (2004, 1993) concept of professional genre.

The Afro-centric sensibility of post colonialism as examined by McFadden (2002), Bhabha (1994), Mbembe, (1992) is defined as a trial of societies emerging from the experience of colonialism. The analysis of Zhakata's music focuses on the period between 2000 and 2009 as a period during which Zimbabweans resorted strategic survival tactics. 'To live' (Jansen 1975 p. 12) meant interpretation of everyday circumstances to one's advantage (emphasis added). Zhakata's musical lyrics sharpen memory and verbal recollections on the different of challenges and a handful of opportunities that Zimbabweans experienced. His music, particularly the song 'Reward' minimises the possibilities and likelihood that could be viewed as biased in its narration of historical events and class struggles during this decade. Zhakata claims to be a relatively accurate reporter of 'what really happened' in the decade starting the year 2000. The purpose of the study is therefore to interrogate potentially the list of utterances that bear some truth. In fact, the research attempts to unearth the reasoning that informs the design of his linguistic prowess. '*... tichingotambisa nhova....*', (being over worked.). Edwards and Middleton (1986: 1987: 1988) agree that sungura musical lyrics offer a social constructionist argument that relives memories as socially discursive accomplishments. Hence, the lyrics of 'Mugove' 'Reward' posted on social media by Zimbabwean citizens in June 2016 concretises music reflect their lived experiences during a very difficult period, economically and politically. Zhakata's objective sungura narrates ideological underpinnings of communication vocabularies that persuades audiences to re-establish opportunities for self involvement and expression to think and act in the world.

When the country experienced a repeat of economic meltdown after the 2013 harmonised elections, innovative and technological savvy Zimbabweans satirized poor financial governance in the wake of civil servants reportedly boarding a commuter bus in Chivi district of Masvingo, who used Zhakata's lyrics to draw attention to their salary plight. The social media clip with 'Mugove' lyrics came after pronouncements by Finance Minister, Patrick Chinamasa who had resolved to advance civil servants one hundred dollars as part payment towards their June monthly salaries. Instructive about the social media video clip was the realization that people seek employment in order to get money for them to fend for their families only to get crumbs from the government. Zhakata's music questions the status quo by employing vocabularies that persuade audiences challenge an unjust political order.

Since music is a form of popular culture imbued with powerful messages the intention of this study is to explore how Zhakata's music becomes a catalyst for change in society. Musiyiwa (2013) discusses the importance of genre identification in the study of musical arts. He alludes to Derrida's rhetorical question "Can one identify a work of art of whatever nature or sort, if it does not bear the mark of genre" (quoted by Cohen 1986: 204 and Toynbee, 2000: 103) In a Foucaudian sense, Zhakata's sungura narrates ideological underpinnings of vocabularies that persuade audiences to think and act in the world.

The research is situated in an African canon and therefore, meaning that sungura music cannot be evaluated using the Eurocentric theories. Sungura music, by virtue of its unique cultural indigenous resources embedded in its tunes that beat around, off beat phrasing and constant repetition of rhythmic and melodic figures as well as call and response technique pregnant with idioms derive multiple peculiar sensibilities. Proverbs, figures of speech, distinctive lexical, grammatical, idiomatic expressions and metaphors legislate authoritative perceptions of the word *vie*, (Porter and Wetherell 1987, p. 149)

Using music as a communication campaign is a cover strategy that generates public information, advocacy campaigns at the same time socially marketing the 'ills' noted in the Zimbabwean society. Sungura lyrics provide knowledge that enables audiences and learners to become aware of national events. Zhakata's sungura music equals Frantz Fanon's sense of decolonizing of the mind.

The beauty of sungura music lyrics as speech acts is that it is easily understood by the average Zimbabwean. Zhakata uses the metaphor of the animal world in order to concretize events as they unfold. Bohannan (1996:137) posits that animal tales seem to fit certain

preconceptions about the African mentality. The animal world, knitted into sungura song interfaces with the Foucauldian Discourse analysis (FDA) which illustrate that musical discourse shapes how a people can participate in social life. As youthful village boys' animal tales of the hare, baboon, antelope and the tricks of the spider that exhibited tolerance or tiny adversaries by powerful members of the animal kingdom shaped my adult life. The same viles and myths shaped our later opinion of authority in adult life and self-sacrifice for each other as buddies. Within FDA, possibilities of interpreting anything for example website and rituals inclusive of song lyrics are abundant.

A hypothetical assumption about Zhakata's sungura messages resonates with Michel Foucault's works which argue that individuals have needs and rights that must be understood and protected by society (Foucault 1977). Music in this theoretical framework makes an assumed important contributor to society by querying how official patterns of problems are sung as real life stories.

Mhiripiri (2011) argues that lingering colonial attitudes supported male patriarchy disguised as traditional culture in order to discourage women from professionally recording music or performing in public (Mai Palmberg 2004, Makore 2004, Jenge- Makwenda 2005, Jenge Makwenda 2009.) Music, be it Chimurenga, dancehall or gospel features female voices that chronicle real life stories of survival. Fungisai Zvakavapano- Mashavave', for example in her song '.....Zvino chingwa zvachakwira kudai vana vorarama sei?' (Bread prices continue to go up, how will parents cope feeding children?), talks about the daily struggles of survival against the backdrop on hyperinflation. The female protagonist sings about real life challenges in Zimbabwe. She pleads for divine intervention on behalf of the poor masses who are struggling to feed their families.

On the other side is the Mbare Chimurenga choir, a female dominated singer group supporting the ruling Zanu PF party through song. In one of its songs the group warns the opposition leadership that the number one executive post is not yet vacant, therefore they should stop entertaining any hopes of occupying the executive seat. This shows that women are viewed as objects of male sexual desire even in music produced by female musicians, Saul.J 2006 P 45-59) a view which contradicts Mhiripiri's (2011) notion that women are victims of patriarchy. Elsewhere in the Zimbabwean musical landscape, Women singers have been found to teach each about marital bliss in times of growing up to the extent of ridiculing male 'identities that only live for the moment'.

The song 'House gero' (House Maid) by Xtra Large portrays how young women on extended cross border expeditions in the region and Dubai, leave maids to handle household chores experienced shocks of their lifetime after their husbands engage in extramarital affairs with their house maids. The domestic worker takes the reigns, inclusive of making herself available to the lonely man of the house. Song brings to light the discovered affair by a cross border child that innocently blurts out that in the absence of the mother, father was scared to sleep alone and sought the maid's company. The song indirectly highlights the economic and moral insecurities confronting the family institution when conjugal relationships got compromised due to migration.

2.3 Sungura as an ideological narrative

Zhakata's sungura genre is a Zimbabwean musical favourite. The research assumes that any musical genre services an ideological value. Ronald Bathes (1964) noted that an ideology potentially functions at the level of connotation. At the secondary level, music as text bears unconscious meanings embedded in the lyrics. 'Reward and Life is uphill struggle' supports the Germany playwright Bertolt Brecht's (1978) assertion that any two musical pieces good or bad speak about images of the world. Further, Zhakata's music becomes a site where collective social understandings are created. As noted by Musiiwa (2013) 'Reward' questions the 1990 ebullient mood and euphoria of winning independence. Sungura music therefore, becomes a terrain upon which the politics of signification were played. The musical lyrics over and above melodic tunes that are danceable seem to win Zimbabweans to particular ways of seeing and experiencing harsh life styles.

Hall (2009a, p. 122-123), Marx (1976a, p.5) interrogate ideology in the context that societies are in perpetual conflict. The songs, fiction and films, thematic areas as listened to and watched by people always draw attention around structures of inequality, exploitation and oppression. That way, texts take sides consciously or unconsciously in the unprintable conflict. Zhakata's sungura becomes a musical ideology that work for the interests of the powerless against the powerful who often distort images of reality. The claim that Zimbabwe's economic woes were due to sanctions was propaganda and a political myth in order for the leadership to remain relevant. Within the framework of ideology, sungura deserves scholarly attention in the realm of real life stories about Zimbabwe. Zhakata's musical tunes rise to the occasion that produces historical meaning manifesting inclusive nationalism.

Significant events within give rise to popular nationalist discourses. (Eyerman and Jamison, 1988, Sanga, 2008: 5) argue that nationalism influences the content, form, performance and practice of music. A discography by Simon and Naison Chimbetu 'Africa' is proof of what (Eyerman et. al, 1988) say about nationalism. The musical protagonists appealed to the white community to tell their children that Africa belonged to Africans. Should Africans ask for their mother-land please let them have her as she belongs to them. Chimbetu advocated against the myth that Africa belonged to the colonialists as truth will remain and unfold.

2.4 Music as life stories of identity values

The two songs discussed here, 'Mugove- Reward and Hupenyu Mutoro- Life is uphill struggle' are assumed to represent the national processes of nationalism of memory, language and identity, what Anibal Quijano(2002) refers to as a realm of "Coloniality of power". The musical discourse chronicles tribal, racial domination, hardships and class exploitation after the 1980 national independence. On the other continuum of musical landscape, musical Mlambo (2008,p9) and Tembo's thesis analysing Tongai Moyo's music over Zhakata's argued that music of the decade starting 2000 was full of promise and hope. They concurred that the anticipated national future would be one of economic prosperity, political freedom and generally decent livelihood for all. The present study identified Zhakata as a musician who churned out lyrics that brought consciousness aimed at dismantling neo-colonial designs through musical spaces that unleashed potential resistance that would usher de- colonial processes. Songs such as 'Nhamo dzenyika mwana we-e-e',are testament that Zimbabweans are still exploited for the benefit neo-capitalists and are treated as foreigners in their motherland and ancestral land. Mignolo (1991) refers to such exploitative human nature as 'hegemonic modern colonality'

Social injustice coupled with economic and political disillusionment evidenced by the song 'Zino irema varume woye, rinosekerera sevanondida" (Smiles deceive and can potentially make men appear as if they like you) highlight the extent of economic exclusion in post-independent Zimbabwe. Historisization of Zimbabwean national events in the decade starting 2000 through the medium of music is confirmed and supported by Schafer (2004,p 45) who argues that music in history and in contemporary age bears close relation to the social and political conditions of time. The year 2000 was the foot print of the glorified Land Reform which deserved re-evaluation.

The musical jingles “Chava Chimurenga Choir” ‘Revolutionary Choir’s” N’ombe mbiri nama dongi mashanu”, song in support of the land reform policy only showed that the neo-colonial political governance allowed certain incidental crumbs to the marginalised majority Zimbabweans as products of exploitation and manipulation. The ruling party base comprising of peasants received ploughs, harrows and an assortment of trinkets. Hence Zhakata’s chorus ‘Ndosakadzwa sechipheko ndichingoshandiswa nando” (I am over worn like a shirt that gets tattered and is thrown in the dust bin). Broadcasting media footage of the ‘Hondo ye minda” jingles, a consequence of the 75 percent local content policy was meant to motivate the peasantry to work hard on the farms regardless of government’s incapacity to unlock subsistence capital in terms of tillage equipment.

A analysis of Zimbabwean index of poverty (nhamo dzenyika) and social statistics in the decade starting 2000, as sung by Zhakata could be broken down into two groups of people, the ‘have nots’ and ‘haves’. It is the ‘have not’ vis viz the ‘haves’ that the research examines but acknowledges Zhakata’s music as a de-colonial praxis (Mignolo,1991) ‘Chido ndinacho” (I am willing to assist), hopefully the protagonist meant ‘deploying himself into the leadership council of elders”

Zhakata’s musical register echoes a rise of hope by virtue of an African underpinning philosophy of “umunthu.” “Umunthu’ or ‘humanness’ is a Zimbabwean cultural resource kit that usually manifests feelings and sensibilities for the significant other. Where dialogue and negotiations stifle and fail discussions, music becomes a tool of power that may bring a people together and hopefully mend fractured relations or remind perpetrators and offenders of expected norms of behaviour, conduct and limits to disagreements (De Sousa Santos 2014.)

Through Zhakata’s musical genre, historical life experiences dampened the perceived cycle of credibility: initial, derived and terminal about the world view of Zimbabwean glorified independence. Zhakata’s musical discourse laid bare the subltan struggle for recognition, democracy and social justice in the decade starting 2000 without containing explicit revolutionary themes.

Following the decades of post-independence disillusionment, epitomised by corruption, nepotism, regionalism, hyper- inflation, brain drain, Zhakata wishfully intervenes using his music such as the song ‘..Dai ndaiva paya...” (If it was me who was at the helm of the power matrix...I would invite siblings to come and enjoy eating the honey with me). The song ‘Mugove” brings to light the communicative and ideological values of institutionalised slavery

in modern Zimbabweans. The artist demonstrates that sungura folk inspired genre is a socially conscious weapon of protest music that wages political struggles for human rights amid social injustice.

Zhakata's sungura lyrics catalogue endless challenges faced by the masses of Zimbabwe who voicing their plight in the wake of the land reform programme which triggered hyperinflation and collapse of social services (Charosh, 1997, p461). The choice of words such as 'Chido ndinacho' (I have the will power), signify sounds of performance, tone, repetition and rhythms reflective of the gruelling hardships faced by the dregs of society in Zimbabwe. Imagine, the Herald prize being \$20 million by Friday 18 April 2008 with top stories 'Zimbabwe will never be a colony again. 'A discography 'Did you read today's paper? Waiting for a new day!, Dreams of a home'(Edwin Hama 2004) highlight the severe hardships experienced by all Zimbabweans of different walks of life.

'In support of the magnetic power of music, scholars are in agreement based on its distinctive power to activate emotional intensities music describes a people's experiences with more potency than any other form of art. This study notes how Zhakata deploys cultural information that enriches the mind while simultaneously absorbing influences of action on the audiences strategically. The music does not incubate despondency and agitation the way 'Wasakara', 'You are worn out' and 'Bvuma' 'Tolerance', by Oliver Mtukudzi (Discographies December 29, 2000) Mai Palmabeg (2007) Thomas Mapfumo's 'corruption' whose musical narrative exposed the first ever huge public corruption scandal involving Zimbabwean cabinet ministers. By virtue of the pragmatic force of Mapfumo's musical sounds, he went into self imposed exile to the United States during the June 2000 Presidential elections. Music, like politics does not have permanent friends or enemies, but straddles on permanent interests. Thomas Mapfumo, a darling musician of the liberation war became villain by virtue of oppositional musical discourse.

Aron L Rosenberg (2008) notes that African prose literary scholarship can be equated with verbal musical art. On the other hand, Tanzanian national singer Samba Mapangala revealed significant points of contact with Shaaban Robert's poetry and prose. It may be an inexcusable omission that many scholars within the African literature scholarship exclude songs from the cannon yet both describe events of historical time and space of nationhood. In Zimbabwe, 'Waiting for the Rain' by Charles Mungoshi highlights political disillusionment in Zimbabwe using the metaphor of a character knocked dead by a vehicle. The character's dead posture with

a hand palm cupped upwards describes an imaginary begging scene from the Lord to put more tides, sharing pararells with Zhakata's 'Reward'. Therefore, song becomes a low hanging medium that potentially activates intimate and powerful functional values within communities of origin.

2.5 Pedagogical imperatives of Music as real life stories

By viewing Zhakata's music as a site of sharing moral values, the researcher was persuaded to recommend that the Zimbabwean must harness musical lyrics of the sungura genre in order to enhance the country's educational curriculum as a way of infusing it with a doze of humanness.

The outcomes are presumed to address one of the research question, namely 'What are the themes and perspectives that Zhakata tackles through his pieces of sungura as exemplified by 'Mugove' 'Hupenyu Mutoro' 'Nzombe Huru' and 'Mvunze Remoto?' The research hypothesises that sound in the medium of music, the world over plays an important role in the life and development of societies. The musical lyrics equal text words in prose form in books. Analysing Zhakata's sungura music as text may perhaps unlock common African sensibilities necessary to cope with diverse social, economic and political environments as depicted '....Kana iriyo raviro yacho, marwadzo mupfungwa nemweya...' (Should this be my predetermined hardships in life...). Then, use of sungura music as a site of moral teachings and protest is welcome, the way, 'Song of Lawino' (op'Bitek 1958) amplified Ugandan civic life.

The study further attempts to safeguard the United Nations Educational Scientific and Cultural Organization (UNESCO) universal declarations (2001, 2003) emphasize the promotion of cultural intangible heritage. Sungura music is part and parcel of this cultural heritage. In recognition and promotion of the UNESCO mandate on jealously safeguarding the utility of intangible heritage, this research recommends the deployment and exploration of musical historical narratives of an identity value into education opportunities through the school/University curriculum. The teaching and learning of national events and other processes through the medium of music is encouraged and guided by Okot p'Bitek and Ngugi wa Thiongo who have cherish African pride and urge all Africans to reclaim the interpretive and expressive tools at the learners and teachers disposal in the main local languages. Policy makers must not be disciples of Miriam Camit (cited Tejumola Olaniyani, 2004) who noted that many a time vernacular discourse is often unwelcomed in institutions of education as the language is taken as non –standard. The question begs 'by whose standard?' The research interrogates this

question by posing a question. Whose standards are used to bench mark vernacular discourse? Sungura lyrics woven in a course design asks for more engagement with the people than engage in intellectual debates.

With powerful lyrical punches such ‘..ukashaya nyadzi kana kushaya rukudzo hauna chimiro pano panyika...’ (Lack of respect on planet earth) offers moments to explore, reflect, recount historical memories that work towards self empowerment and enhances ‘**humanness**’ among people. Therefore, the Afro- centric research trivialises the Euro centric written word which Jacques Derrida referred to as ‘violence of the letter’. Seemingly, the print media may be argued to imperialise discourse on a global scale.

On the other hand musical verbal art is user friendly with its unique character of originating within communities. Scholars should pay attention as forewarned by Christopher Waterman (cited by Olniyani (2004 p231) to appreciate African musical creativity that calls for understanding in order to articulate far reaching messages that music of a people communicate. Kwaramba (1997) supports the assertion that sungura music shapes social relationships. Wolfgang Bender’s work (cited in Ruth Finnegan (p146) notes that the kalyndula music of Zambia has been found helpful in providing important historical content for interrelations between Zambia, Kenya, Tanzania and the Democratic Republic of Congo.

Linda Hunter’s (ibid) work on the Hausa verbal art clarifies and shows styles by which oral artists develop and exploit techniques that are unavailable to writers. Musical verbal art engages both the non-literate and literate with little difficulty. Historical content discussed by Bender’s work resonates with Chernoff’s research findings reported by Nketia (p.205) that confirm this researcher’s own contention that popular songs serve among other functions, to create new forms of identity which Viet Erlmann called ‘ ‘dialectic of social practice’. Mazrui’s ‘Power of Babel’ (p27-28) Western scholar Hugh –Trevor Roper late in 1963 argued that there was no such thing as African history but only ‘darkness’. But Mazrui re-aligned Roper’s retarded thought processes of African history and catalogued identity values that resonated with African history in the wake of oral epics, musical poetic narratives that tell and inform the past, present and the future of Africa. Therefore, possibilities of developing language technologists that can naturalise local languages for curriculum purposes seem abundant.

2.6 Music as a site for social healing

Events that roll out in historical space and time could be tuned into sungura melodies for effective teaching, learning and counselling. Gruesome sexual violence and orgies perpetrated by the North Korean trained 'Gukurahundi' could be woven into sungura lyrics disseminating ideological messages of national apology. Corte and Edwards (2008) study advises the Zimbabwean executive to learn from African griots /story tellers in the mould of Chinua Achebe, Ignatius Mabasa, Ngugi wa Thiongo, Yvonne Vera who bemoaned that visual arts, music, pottery, traditional foods, language speak out on events of historical space and socially glue torn apart relations. The sungura genre deployed without censor, can tie long time fractured relations between the Ndebele and the Zezuru. When deploying verbal art, consideration should be taken on how cultural meanings and functions of musical apologies encoded /decoded impact different cultures.

With specific reference to the Ndebele nationals of Zimbabwe who had been terrorised during the dissident era (Madduk, Kim, Okumura and Brett (2001) and Brett (2000) recommend a censoring caveat for purposes of social healing. Unintended outcomes could aggravate bitterness, anger and catalyse seeds of conflict. In pedagogy, musical speech acts as a strategy of learning is 'excitable' with the meaning and effects out of control of the speaker (Butler p115). If music is decoded and classified as 'hate speech act' that has an overt objective to nature sovereign power that music can shape some social existence that injure and simultaneously pave for linguistic vulnerability and harbouring possibilities of resistance by the encoder/decoder. In 'Hauchada here*kuti tisiyane vana vangatambure...*' (Are you no longer in love?our divorce will mould our children into destitute), Zhakata seems to suggest that divorce is not an option. Regardless of marital friction, Zhakata prefers peace over conflict between the warring factions. The protagonist asks for a second chance and opportunity for co-existence for the welfare of children. Tattered relations are sewn together through moral teachings of the sungura genre.

In support of harvesting the merits of deploying music Clark, (2000) reported that in Germany, Nepal and Kosovo music mobilised citizens as a uniting factor where civic resistance lasted for ten non-violent years. Fukushima (n.d) notes that music of specific cultures contributes to building tolerance, mutual acceptance, trust and confidence in the hearts and

minds of local societies. 'Mugove' (Reward) justifies the labour cause of remuneration after executing duty.

Political and economic disillusionment highlighted in the song '.... *Zviitiko zvenyika ungazvikwanisa...*' (the way national governance issues are conducted) made the majority of Zimbabweans aware of hyper-inflation crisis, economic inequality, urban injustices-in housing, and access to material resources, education and health care. More so, musical songbirds brought to the fore, concerns on the relation between democracy, freedom and justice that gave substance to ethical political principles glaringly absent in Zimbabwe during the decade under spot light. It becomes a credible assumptions that sungura, Chimurenga lyrics of Zimbabwe and *toyì toyì* songs intercepted by dance of South Africa and and artist Remmy Ongala of Tanzania have used music as 'vehicles fit for purpose' for national democratisation processes. Music exposed maladministration that paved way of alternatives in arm twisting the status quo.

2.7 Sungura music as veil and double consciousness

Content analysis maps an understanding of Zhakata's lyrics on a plethora of signs and symptoms that described Zimbabwe statehood- slum conditions at Mbare hostels with sewage pipe bursts, teething poverty in the rural areas that forced the able bodied to trek into towns(bad as they were,with cholera threats) but offered little, if any than the country side. In towns, drinking water was untreated. Cases of witnessing granules of faeces should you run a kitchen tape were rampant. The roads had 'dish- holes, not potholes' as they became un repairable and made it difficult for the motorists to do business. At Parerenyatwa Group of Hospitals, services were inadequate that patients with incurable diseases were recommended home based waiting to become the next statistic to die or spread infections. Even the mortuary services failed owing to electricity blackouts. In 'Kundiso" (Success story) Zhakata narrates how 'Mosara zvakanaka ini ndafuratira' (Good bye, colleagues, I am dying), a song that seems to acknowledge despair, vulnerability and acceptance of the status quo but leaves permanent tremors to the audiences. The sungura song seems to acknowledge the failed glory of independence as a living person and suggest a bond with the ever loving ancestors and heavy hearted fallen heroes and heroines whose primary cause for revolting against Smith was betrayed. The song politely attacked the growing levels of failed governance and rampant corruption in all sectors of the economy. And for Zimbabweans who reside in the country side, mostly illiterate, Zhakata's music becomes a reality check. According to Mano (2007) songs of sungura genre were community newspapers that chronicled the sorrow state of labour, economy, governance, hyper inflation.

Zhakata seems to refer to how independence turned to be a false dawn. Song became a thin veil and foil that insulated political disillusionment but simultaneously becoming a source of double consciousness (Du Bois, 2003), in the wake of failed national governance. Thus, in Ortega (1883-1955) discourse music is man's critical appraisal of human existentialist position.

2.8 Origins of Sungura as real life history

Sungura was the turning point of awareness by the Zimbabwean majority. The Zimbabwean template of sungura lyric seems to be primarily generated from native folklore and evangelical scriptures but heavily influenced by neo African music in Brazil (Fryer, P 2000.) Sungura genre is a word-play, tongue twister, action packed with witty comments on local and Diaspora personalities and events. Whilst sungura potentially equates to Brazilian samba, as afforded weight by Muranda and Mguraushe (2013) who claim that the African versions of sungura fuse genres that cut across Congo, Kenya, Tanzania, South Africa, Zimbabwe to Cuba. The Zimbabwe brand of sungura has strands of Mhande, mbende, jiti, shangara and Soukous (Mhiripiri, 2010). The narrative version may be considered correct as the musical verbal contents made up with words many a time in song are an important medium of communication in many parts of Sub- Sahara Africa. In Latino America, verbal contents were useable at the height of the slavery regime. According to Chikowero (2008) musicians knitted traditional styles like the (drum beat) *ngoma- base chikende, muchongoyo and jerusalema*. That gave birth to Zimbabwean beats like *sungura* and rattle-based *Chimurenga*. Chikowero, however, lacks insightful knowledge as his work is not supported by evidence. During the time he grew up, sitting around a fire listening to the assembly of elders exchange and share information, (Village Scholarly medium) and full bright moonlight night singing and dancing were the potential sources.

The origins of sungura and ultimate influences in Zimbabwe are further traceable to the slave trade era. The countries mentioned above were the primary suppliers of African slaves destined for Lisbon through Angola. Sungura was routine slave entertainment, done in the disguise and cover of resistance against the teeth of brutal persecutions aboard ships. The ships colloquially nicknamed 'coffin bearers', song became inspirational as well as sources of hope voyaging into the unknown world. Historical narrations allude to the fact that only slaves clinically fit made it to Latin America.

Through song and dance different African nationals buried differences and joined hands in order to keep Africa and African deities alive in the minds and hearts of the captives and for posterity's sake. It then followed that musical tone, emphasis, pitch, rhythm, voice, stir and sweat punctuated at times with electric smiles send waves of shock and fear to the sailor captors. The singing was African which the slave traders could not decode but interpret by way of body language whether the musical tone symbolised anger or a happy mood. The musical tempo and rhythm by native Africans mesmerised the Portuguese traders who at times became jittery and unsure of what could happen in the next second. Every day events became musical life experiences of a people.

Ancient African narrations could have engineered the current version of sungura music as an African version that originated from a genre called Capoeira. Capoeira genre belonged to Angola. Capoeira fighting game songs as sung in the Latino America included words in various languages of Angola. The songs prepared their choirs for rebellion by secretly practising fighting skills. The undeclared war through song targeted the Slave master. Other scholars confirm that plantation work songs and vendor 'street cries by the slaves' enabled the work force to place their labour under duress. But regardless of the servitude conditions, the native musical language disseminated satirical and politically charged content that transmitted warnings, other signals and gross anger against plantation masters.

Likewise domesticated sungura generated governance discourse that could be none confrontational. Tale -tale signs and symptoms of sungura show roots of origin from Capoeira. In the new world, the resistance song genres over time enduring captivity and enslavement described vivid impressions of a blending of African and European cultures veiled and wrapped in religious practices. Bernado Pereira de Vasconceslos (1795-1850 p. 9), a Brazilian senator acknowledged and testified that the power of the African music that he noted could have civilized America. American lifestyles were Africanized in cooking, dress, music, language, religion and folklore. That could be true as Western verbal artists have embraced the drum-beat ensemble into their music. The drum- beat is uniquely African according to Finnegan (2012:241).

The thread of connection of the neo- African music heard in Brazil and other new world slave destinations showed stylistic traits traceable to South- West Congo, Kinshasa, Angola, South West Nigeria, Bernin, Mozambique and the Mandring of West Africa (ibid).

It is this musical cultural heritage that the Zimbabwean sungura artist, Zhakata furnished with a coherent philosophy of man's fate in the cosmos.

The sungura genre is riddle-packed the way traditional folklore catches children attention so that they do not fall victim to sleep waiting for supper. Adults handle routine duties with work songs in the fields (*nhimbe*) phrased with considerable subtlety and ambiguity in protest, support or otherwise for example when hungry or should the workers complain about the badly brewed beer. At another level, sungura lyrics relive bygone customs, dance, theatre, and events to remember. The genre confirms Africans communicating through song. Therefore, sungura is within the African package of communication.

The interface between Zimbabwean sungura music with music from East Africa music is a possibility. Zimbabwe's war of liberation combatants had military bases and training camps in East African countries. East African countries had trade links with Asian countries since the time of slavery. Therefore, a plausible explanation of Cuban music, Brazilian samba and other Latino American musical versions' influence on the Zimbabwean sungura cannot be refuted. Marko Sibanda, an ex-combatant- cum musician confirmed in an interview (*Daily News* 14 September 2004 p7.) that sungura music has its origins in East Africa. Perhaps, sungura sounds heightened the lived and state of consciousness of the Zimbabwean history under colonial rule.

By virtue of sungura addressing man's fate in the cosmos, classical African- Brazilian language in liturgy, musical and instruments acknowledged East Africa as the source. Three African words in the African-Brazilian language registers are used in combination. 'ka' which in the Kimbundu language of Angola means 'custom' 'Ndombe' Congo language meaning ' a black person' to 'ille' Yoroba word for 'house'. Together they mean 'house of Black customs. Finnegan (2012, p15) notes that class seventeen 'ka', common among Zimbabwean Shona morphemes, but found usable in African- Brazilian language further validates the view that the source and origin of sungura could be East Africa. However, every day African language is insulated in different dialect versions. Translation of technical terms from other languages pauses a perennial challenge. Therefore, the research puts weight on Finnegan's findings that point to the fact that Zimbabwean sungura has East African cum Latino America background.

The debate on the origins of sungura has satisfactorily informed how the genre made inroads into Zimbabwe within the framework of the guiding first research question, namely, 'What are the origins of Sungura music and how did it make inroads into Zimbabwe?

2.9 Sungura genre speaks on Zimbabwe socio- economic and political challenges

“Mugove” (Reward) is a musical piece that decolonises space in that the context of the words of the music displayed as ‘glocalised’ knowledge. The lyrics ‘*Vaye vaye vaunodzvanyirira munamato kuna Mwari*’, (Those you make suffer under your supervision is an open prayer to the Lord). The singer expresses the tragic outcome of conquest on ‘labour issues’ at a time of mass retrenchment. Industries closed and others relocated within the region. The suffering induced by the Economic Structural Adjustment Programme (EASP) resulted in workers staging strikes and demonstrations over salary payment. Hyper-inflation was the order of the day to the extent that some families had one meal or none per day. The daily meal schedule was satirized as “code zero, one, zero mode or zero, zero, zero mode” signifying that there was no meal in the morning, no meal in the afternoon and no meal in the evening. The dregs of society lived on tree leaves, fruits and roots because life was unbearable. Now, the music ‘Reward’ informed the Zimbabwean audiences of the importance of injustice, not only in Zimbabwe, but in the world. In D.F. Bocafioja’s words, Zhakata’s Reward looked at the global vision that affected every step of a man’s local environment. In fact Zhakata’s music answered to general Zimbabwean politics of the stomach.

The decade starting 2000 was marked by job strikes over cost of living adjustments, price blitz and ever rising prices of scarce commodities, namely, sugar, meat, school fees, petroleum products that could be found on the parallel market at astronomical prices. The unfolding events map how Zhakata, as an artist along with camouflaged protestors against the *status quo* had collective power to combat the ‘cancerous’ of misgovernance. Music became a weapon to fight injustices.

Zhakata’s ‘Vana vagwadama’ (Children doffed) whose lyrics partly said ‘...Nyangwe ndikanyara hapana changu, ndoita nyama yemagora’ (Even if I remain quiet, nothing is reserved for me or become sacrificial lamp. I become vulnerable to the vultures), addressed Zimbabwean historical events-unemployment, graft by cabinet ministers, multiple farm ownership by the war veterans of the liberation, school/ university closures due to hyper – inflation induced fees and other social anomalies. The musical words echoes Aime Cesaire (2001) highlight the damage caused by neo- colonialism. Zhakata is out to teach Zimbabweans in all strands of power to leave the colonial project that sucks the blood of the poor. He becomes a moral educator, and like a senior lecturer, he leads on the principle of good labour practice. Reward handsomely employees with risk threshold in decision making processes and adequately to ancillary support staff.

This view runs contrary to Tembo's argument, in 'An Embodied culture of optimism and struggles.....' where he argues that Zhakata's music circles utter pessimism and project victimhood as a condition of life. The research argues that indeed, Zhakata is an active participant in national governance and contemporary issues. The protagonist sings attaching individual sensibilities to collective struggle for more human life conditions. His art is rooted and shares the philosophy of purposeful agency, unity in struggle and shakes the defeatist attitude with individuals little fingers.

Tembo argues that in his video discography, Zhakata often laments 'ha-a-a-a' that Zhakata's art is tear washed (beyond lachrymal). The weeping amidst song lyrics is evidence of victory seeking voice (Gray, 2001 p138). The lament bears some contextualised pragmatic force of a country on embers. His cry injects a perlocutionary force to the majority that Zimbabwe is a 'house of hunger' engulfed by fire. The weeping voice is a performative resource (Butler, 2002). The musical para-language "ha-a-a" common in 'Reward' seems to crack a whip that can become a weapon to fight back injustice.

2.10 Sungura songs as a source of inclusive nationalism

As argued earlier, music is borne out of a social and cultural context. The sungura genre has the ability to create associations. Zhakata's journey to fame (*The Herald* 29 April 2016,p3), notes that Zhakata and Thomas Makion were hesitant and underestimated their popularity around the year 2004. A stampede to get into Mandava Stadium in Zishvane after the band arrived late was proof that 'Mugove' (Reward) was indeed an inclusive nationalist musical project. The venue, Zvishavane was a mining compound and town is in the central province of Midlands in Zimbabwe. The Shona, mainly Karanga from Masvingo and Ndebele from Matabeleland shared industrial work experiences at the asbestos mining town. Through such as songs 'Mugove' ' Nhamo dzenyika' 'Tribulations of the country' Vagoni vebasa' ' Committed employees' 'Dzave ndangariro' ' Memory recollections' 'Udza vamwe' ' Tell others' and 'Ndingaita sei ?' (What can I do?) 'Zhakata appeals the different Zimbabwean tribes, namely, Shona, Kalanga, Tonga, Shangana, Chewa, Ndebele in the mining town through messages relevant to hardships of their working lives. Mandava stadium was his pulpit where he clandestinely disseminated deplorable index of state of affairs in Zimbabwe. Indeed, Zhakata assumed the Chief Priest role in African traditional assemblies of the elders. In Achebe's language 'pieces of iron were sharpening each other'.

Zhakata's music is action-packed with illustrations of senses of national identity. The music has Zimbabwean cultural grounding that graphically illustrates the tension between the powerful and the powerless in society. His lyrics are a defensive weapon that combats underpayment of employees, palpable corruption at all levels of society, including the clergy where humanity ultimately seeks sanctuary owing to multitudes of hardships. The issues Zhakata chronicles deserve the interventions of parliamentarians. Zvishavane's Mandava stadium becomes an epitome of a geographic demography of all Zimbabweans of different persuasions. Zhakata's music became a universal tool that was able to unite a rainbow of Zimbabwean tribes and as such was catalyst of national inclusiveness.

Like the sorrow songs of injustice, Zhakata's songs are imbued with poignant the nationalist imagery and character are reflective of the majority the underpaid by the asbestos mine. Regardless of Zhakata singing using the Shona dialect, the Ndebeles appreciated the vocal spoken word enhanced by rhythm and modulation circumscribed by emotion Etzkom (1968: 100). Elsewhere, in the Americas Du Bois testifies in his manuscript that 'The Souls of Black Folk' that songs were a bridge that connected him to the past. Songs had full voices of black brotherhood and sisterhood that proved to be a social reality globally (Du Bois, 1903).

In Zvishavane, Zhakata's style of music was characteristic of the character of mine employees and reflected social group differences (Etzkom, 1964: 106) Zhakata's musical creation ' (Reward) became the true expression of the workforce at large.

2.11 Discussion

Music has the emotional power to move a people. Du Bois's (1903) account in **The Souls of the Black Folk** described an old woman who sang, wept and was joined by multitudes of all races and made the Brigadier General who had broken news of the American government's refusal to give them land weep. Tragic examples of enforced musical silence is noted, exiled Berber singer Loune's Matoub from Algeria who was murdered while visiting her homeland in 1999. In neighbouring South Africa, Roger Lucy, a protest singer on the injustices of the apartheid system was gunned down by a security branch policeman. Thoma Mapfumo from Zimbabwe fell out of favour with the Robert Mugabe government and is now in self exile in America. Possible explanations for Zhakata's survival could be that he could have been protected by Freemuse, an organization that monitors the censorship of music on global basis coupled with the domesticated policy of the 75% local media content to receive airwaves.

Zhakata's musical version integrates myth, poetry, human actors to concretise and validate the emotional impact of the message. The part lyrics '...Uchingo shandiswa nhando', (Being made to work for no reward) can make those privy to the Shona language appreciate the melodic mix of memories characterised by political sorrow and suffering. Working for inadequate compensation evokes the imagery of medical sickness of a character that bade farewell to colleagues to join his ancestors.

Zhakata's thematic genres borders on freedom. A call to action, longing for an unexploitative governance environment, inclusive nationalism for the welfare of Zimbabweans and communication. The sungura lyrics, like a dirge seem to have been created out of a sense of oppressive human conditions that could have become desperate about the lost loved one. 'Mugove' and 'Upenyu Mutoro' evoke doubts of national inclusiveness. The metaphorical veil alluded above provides refuge to deplorable mechanisms in the Zimbabwean society that denied equal opportunities to all people of differing persuasion on the qualification of party politics. The research reiterates the position that Zhakata's musical lyrics did not call for action as such but was a discursive platform, not propaganda, but attempted to uplift Zimbabwean lives. Zhakata created meaning in his songs by churning unique tunes that adequately addressed cotemporary Zimbabwean life in the decade starting 2000. Indirectly, Zhakata could have contextualised his sungura in order to give voice to the exploited and simultaneously warn the powerful. On that score sungura songs became a societal cleansing agent that yearned to create a people's democratic space. Alongside Gadamar (1985:419) sungura music becomes history expressing everyday hardships experienced. The lyrics cautioned the 'powers that be' about the state of the economy, amidst people terrorised by their kith and kin in power and 'walking dead' on empty stomachs. The lyrics suggest that Zimbabwe is a troubled country. The music genre is not built on feelings of hate, revenge and hatred. Instead, the genre provides a platform for social debate on daily dictates of life. Sungura then becomes an everyday arsenal of showing cause which James Scott (2012) referred to as a 'weapon of the weak.'

2.12 Political censorship of Zimbabwean music

The 'powers that be' have no choice but to always become sceptical and suspicious of musical voice as an extension of democracy. Censorship becomes the automatic response that narrows and stifles the means of communication among the 'povo' (Jasen, 1991). Coincidentally, Zhakata's sungura survived the censorship chop. Jonathan Moyo (2002) then cabinet Minister

responsible for the information enacted a seventy-five local media content policy. Any song of indigenous Zimbabwean lyric was a weapon against Western imperialist media that supported sanctions against Zimbabweans. Regardless of the sadness, fear and hate that welled- up in people's hearts and minds not much could be done. Zhakata's music talked to people as life challenges unfolded with the powerful assuming the music attacked whites. That way Zhakata's music escaped censorship and received airplay locally and in the Diaspora.

2.13 Chapter Summary

This study sought to explore Leonard Zhakata's music that has shown potential to create 'discursive space' as well as expand the horizons of debate on matters that afflict Zimbabweans within the social, economic political spheres of life. The research question is; 'How effective are/were Zhakata's songs in addressing social and economic issues in Zimbabwe? The music expressed views that acknowledged unfolding events among social discourse at taxi ranks, soccer matches, shebeens, church congregations confirms Kimberly Rogers (2010) thesis that brought to international limelight media reportage on Zimbabwe with metaphors of a country and nation engulfed by fire. The many voices of disgruntlement are encapsulated in Zhakata's lyrics that bemoan the political, social and economic deterioration in the decade 2000 to February 2009.

Chapter Three: Methodology

3.1 Introduction

To design a research means putting together the various components of the research study. Specifics of a research design accommodate essential discrete items in the grand plan in order to enhance the research's credibility (Isaacs, S. Michael, W.B., 1981). Music was a unique text that examined social life. Despite music's power to capture the narrative like qualities of social life the same music could potentially create fictional accounts of a people. For a better exploration of Zhakata's music, the qualitative research design was used and focus was on literature reviews, musical discourse analysis and content analysis on Zimbabwe life histories.

The qualitative research design recognised that media stories under investigation were a selective reconstruction of versions of life. Stories were not life but a narration. The edition (March 31, 2011, reported that 'Zimbabwe's killing fields mass grave of over 600 bodies found in mine shaft'. The approach assisted in identifying issues and events significant to the newspaper telling the story. It was post 2008 election when government claimed the deaths were as a result of the war of liberation. Pathologists' refuted the story alleging that the deceased were fresh deaths caused by the ruling party during the purging of opposition party supporters. Zhakata intervened as a cleansing agent on civil injustices perpetrated on people's human rights with his hit 'Life is a burden' arguing that people were being killed for supporting opposition parties. War veterans of the 1970s liberation struggle who were then loyal to President Mugabe's Zanu PF party claimed that the mine shaft bodies were victims of colonial atrocities. The statement was proof that a media interviews limited and shaped the story as was intended to be told. Morley (1992) and Strelitz (2005) suggested that audiences/readers have critical freedom and autonomy to deconstruct 'dominant meaning' in order to emerge with their own interpretations. Thus reception theories guided this research to the fact that national events coexist with musical discursive space. Furthermore, Zhakata's music displayed abilities that subverted attempts by dominant ideologies to control and close gaps between the elite and the marginalised.

Further analysis, had some newspaper headlines permitted to publish certain stories whilst others were voluntarily silenced. *The Herald* was silent on the allegation of the Chibondo mass graves. Oppositional newspapers had narrative approaches that were struck resonance with the experiences of marginalised groups. Telling of a story was central part of symbolic interaction. The pragmatic force of the story narration satisfied the tripartite actions of the producer, coaxers and the reader. Narratives and stories did not imply that people produced fictional accounts of life. Instead, the narratives, like qualities of media reports were found to be present in victims' experiences of real life. Sungura was a gear up. Its energetic infectious sound found Zhakata's hit after hit a critic of the national political dispensation.

3.2 Research design

In relation to musical research, Cohen and Minion (1994, p.38) suggest a range of approaches. The methods in this study were visual, content analysis; secondary analysis and ethnography media based reports. The data accessed in newspapers often generated distinct political, social and economic themes that paved a way of knowing Zimbabwe as a social world. Strict caution was exercised when attaching meaning of Zimbabwe as a social world in media reports against sungura lyrics. The music and news coverage avoided paradigm wars (Tashakkori, 1998) in that consumers had freedom to attach meaning. The choice of qualitative research methods was justified on the grounds that the study was about exploration of musical expression. The research broke silences and created transformative consciousness about Zimbabwe (Mignolo, 1991; Quayano, 2000). Other research designs in the fold of qualitative paradigm - social role analysis, rhetorical analysis and ethnographic approaches were also deployed in the study. The research designs activated versions of Du Bois's (1903) accounts of how music evoked emotional power to move a people. Other designs in the quantitative narrative were found unfavourable to music analysis as argued by Mie (1983). Mie's informed research categorically unearthed limitations that failed to integrate humanities and knowledge.

By deploying the qualitative assessment citizens understood the rationale "for the powers that be" to cherish globally values such as those celebrated by Roger Lucy, a protest singer, who sang on injustices of apartheid, the murder of singer Loune's Matoub of Algeria in 1999 and the self exile of Zimbabwe Chimurenga, maestro Thomas Mapfumo. Exploring sungura genre flagged subtle nuances in attitudes and behaviours by Zimbabweans that potentially explained deplorable social processes in the decade of bankruptcy that started 2000.

The research acknowledged that music is a selective version of life. (Plummer, 1995) and further demonstrated that sungura music was not life itself, or a panoply of events, experiences nor a creation itself. The research focused on sungura music that often missed an opportunity to be explored as a medium that helped understand people's identity. The study argues that music as life story has to do with symbolic interaction and more of a political process (Foucault, 1977) that blew winds of change in feeding awareness into civic education processes.

The qualitative approach as a tool for investigating peoples' sensibilities reinforced and replicated Khan's (2010) methodologies and findings on Islamic songs that manifested identity values that supposedly resulted with the demolition of American Twin Towers (11/9/2001). The belief that music was a political process was informed by the view that media power enabled allowed some music to satirize daily national events with or without consequences. In essence, music became a weapon of the weak in a discourse that challenged toxic politics and injustices. The research acknowledged the induced psychological gestalt effects of music listening and interpretation. The set of assumptions that correlate newspaper headlines and the musical metaphors called for different types of musical understanding.

Qualitative research approaches were employed to explore the slant and thread of Zhakata's musical expression and provide invaluable in-depth of understanding that permits unpacking musical discourse as a portrait of Zimbabwean life experiences **vis a' viz** civic disillusionment.

The is premised on the observation that Thomas Mapfumo and Oliver Mutukudzi's music have been the focus of numerous scholarly works while very little, if any studies have focused on Zhakata's music. Consequently, the study focuses on Zhakata's sungura that continued to expand the frontiers of intangible cultural heritage in Zimbabwe. The study was intended to chart theoretical avenues on the role of popular music (O'Leary 2004, p.11).

3.2.1 Sample

The research employed purposive sampling. The sample consisted of selected newspaper headlines between 2000 and 2009. The newspaper headlines analysed Zhakata's musical analysis of the Zimbabwean socio-economic and political landscape. The main reason for triangulation of the lyrics Zimbabwe was to increase validity. The randomly selected newspapers were:

**The Herald* – a newspaper sponsored by the government and soul daily mouth piece.

**The Sunday Mail* – a weekly government mouthpiece newspaper.

**Daily news* – privately owned oppositional newspaper

**The Standard* – privately owned weekly newspaper.

A number of sub-themes on socio- economic and political issues were addressed in the following songs. The sub-themes were also addressed in the targeted press. However, an inconsistency in media reportage about themes under investigation was taken as an index of the complexity of music as a discipline. The songs were Sengwaya (Kariba Bream), Unochemeyi (Why crying?) Upenyu mutoro (Life is a burden) Mugove (Reward) Vagoni vebasa (Skilled workforce) Gomba ramarara (Rubbish pity) Bhora rembabvu (Hard Soccer) Handina wangu (Social exclusion) Ndozvamada (That's your wish) Dzvave ndangariro (The Forgotten past) Tsime rapwa (The well has dried).

3.2.2 Sampling procedures

Narrative analysis focused on newspaper headlines. Zhakata's music plot, setting and characterization enhanced the selective inclusive and exclusive of Zimbabwe's events as documented in newspapers and monographs. The methodology called for a balance that permitted newspaper narratives to probe for content analysis. The assumption of the qualitative responses about reports that dealt with social injustice had a historical fit with Zhakata's musical lyrics that played roles in building a life story in 'Mugove', 'Reward' and 'Hupenyu mutoro' 'Life is a burden'. The musical story became an outcome of guided readings of targeted newspaper headlines. The newspaper headings coaxed and potentially limited to life experiences. Not to be overlooked were short tenured populations of newspapers as participants.

Discographies by other musicians and erratic publications during the historical space that were no longer in circulation or banned by the *status quo* became spatial samples that ‘aid’ voice along-side Zhakata’s lyric hymn page.

The sampling method was believed to be user-friendly though data collection was complex with respect to access to archived library materials. High administrative costs were alleviated by accessing Zhakata’s music compact disks through donations by volunteer music subjects. The sample covered diverse historical issues about Zimbabwe. Issues of a social, political and economic nature enhanced Zimbabwean identity crisis without retesting of each unit of analysis as explained (Silverman, 2005, p.80-2).

3.3 Target population

The population included daily, weekly, periodicals and monographs. The names of the daily and weekly publications are *Sunday Mail*, *Chronicle*, *Sunday News*, *H-Metro*, *Manica Post* and *Kwayedza*. *Kwayedza* and *H-Metro* may not be credible sources only meant for pleasure reading. Reading for pleasure deflated the researcher and lost focus that could neglect important aspects of life in the work of people’s personalities, values, intelligence, character and moral sensibilities. Interpretation of the analysed material in the *Kwayedza* and *H-Metro* decoded meanings that were found to be at variance from what the creators of the material intended to mean. Community news papers were left out of the sample because of their inconsistency in publication. The unit of analysis was newspaper headline articles that had manifestations of political and socio-economic commentary on Zimbabwean life as articulated in Zhakata’s songs. The sources were to be published in the years 2000 to February 2009 or thereafter. Post 2009 media reports that reviewed and reflected on issues within the time scale 2000 to 2009 were considered.

The target population supported survey analysis adequately in that they identified alleged victimization of social and economic violence. Newspapers were primary source documents. The gathered data pointed to failures for political support by the powerful in implementing social and economic programmes that sustained better livelihoods. The target population contributed to data collection that made it possible to reconstruct reality. Zimbabweans endured hardships that Zhakata manipulated into a rich musical descriptive narrative. Alder and Alder, cited in Mhlanga and Ncube (2003, p. 71) suggested that the narrative drew the reader as close as possible into the catalogue of nasty experiences.

The research targeted the spoken word/oral history as documented in newspapers. Eye witness accounts and symbolic relics in newspaper simplified music as life stories produced by Zhakata. Mallick (1999, p.76) notes that when interpreting a musical event, consider the historical time and space that resonated with the cultural traits of a people.

Unit of analysis

Du-Plooy (2000:53) defines unit of analysis as the smallest elements to be investigated. Royce and Singleton (1986:p.67) add unit of analysis as entities, objects or events under scrutiny in social research. In this study, the unit of analysis was newspaper articles on citizen hardships as was addressed in Zhakata's 'Mugove' 'Reward' and 'Hupnyu mutoro' 'Life is burden'

3.4 Data collection

Data are a series of observations or facts that form the basis for research claims. Artefacts made by people telling a story of political, civic and social disillusionments starting the year 2000 gave credibility on data collected. Other sources of data were thesis, dissertations, and that reported on the deplorable state of governance in Zimbabwe.

The researcher formally sought permission to access archival material from the National Archives of Zimbabwe in Harare. An introductory letter from UNISA Communication Science co-ordinator was used to seek permission from responsible authorities in order to access archived materials. The introductory letter helped the researcher to freely access research material without threats, abuse or suspicion from individuals who had own oppositional ideas about Zhakata's lyrics.

One of the research question was: 'How effective were Zhakata's songs in addressing social and economic issues in Zimbabwe? The question was guided by the hypothetical assumption of music as social 'protest' that changed how people perceived their social reality.

The themes and sub-themes converged at multiple angles of analysis. Zhakata's Facebook page was a credible platform for relevant feedback. Newspaper headlines were sources of discussion. The Facebook page enhanced snowballing with respect to directed reading of other newspapers outside the purview. Data accessed from them captured unique experiences that could have shaped Zhakata's music on life as text of history.

The researcher coded common narratives that seemed to add value judgements on Zhakata's strategic handling of communal folk stories to narrate societal ills with respect to his music. Data collection instruments were suitably constructed. Observance of research ethics with respect to gate-keeping was done. Inventories, checklists, sampling and critique guides were detailed, specific and tailor made to probe sensibilities as newspaper headlines triggered the adrenaline hormone. Collection of data from newspaper headlines saw music as a life story that continued to name, expose and shame perpetrators of social violence. The research acknowledged that the human mind was complex; therefore read headlines guided and stimulated interest, by being simple, positive and encouraging. Body language communicated. Crying or a smile was performativity and symbolic.

3.4.1 Data collection instruments

Myers (1997, p.7) describes qualitative data collection strategies from interviews, participant observation, archival material sampling, electronic mail messages amongst many others. Archival materials were read and coded for social, political and economic themes. The researcher re-visited the research problem and sub-problems in order to reconcile what was read in relation to the situation on the ground.

Priest (1996, p. 26) notes that in-depth reading of newspapers is cumbersome though an appropriate probe for conversational exploration with regards to music. In-depth reading was a source of unexpected information. Researchers vary in terms of their beliefs on the outcome of social research. Persuaded by the interpretive assumption, the research mapped different viewpoints that produced local and historical contingent meaning.

The research problem, music as a life story linked with sub-problems that solicited information to do with reasons that triggered Zhakata's interest in using his genre to tackle socio-economic problems. Themes and perspectives that Zhakata tackled in 'Mugove' 'Reward' and 'Upenyu mutoro' 'Life is a burden' dwelt on challenges experienced by, Zimbabweans. News articles in daily and weekly newspapers were read. Observations were critiqued with special attention on the socio-political experiences of the historical period under review.

3.5 Discussion

The qualitative design in exploring Zhakata's genre, perhaps was not understood until an opportune time cracked open, for citizens to acknowledge what sungura music communicated about the Zimbabwean social reality. Citizens understood reasons for the collapse of the economy that spiralled out of control. More so, police as state machinery filled prisons with tortured dissidents. The youth, dissatisfied with the dwindling job opportunities had no choice but to riot against the ruling regime in a protest march codenamed "final push" in 2007. 'Hupenyu mutoro' 'Life is a burden' became a detailed exposé of the insidious manner through which the Zimbabwean ruling elite cheated and robbed the powerless masses of their wealth.

The research design which entailed encompassing armed with the sample, target population sampling procedure, data collection and instruments of data collection in their attempt to respond to the research question and sub research themes ought to refute President Thabo Mbeki of South Africa who envisioned the decade as an era of African renaissance. (Herald of 4 June 2003) yet obtaining circumstances were characterised by the worst poverty in living memory. The music 'Mvunje remoto' 'Embers of fire' literally highlights the vengeful reaction by the state for unleashing a chaotic period of land invasion for the sole reason that Zimbabweans had spoken in one voice 'no vote' in rejecting the new constitution in the referendum of March 2000. 'Upenyu mutoro' '(Life is a burden) could possibly explain that the state had failed to provide citizens with basic food, social amenities, rule of law, civil and political rights. Newspaper headlines about the political economy triangulated Zhakata's lyrics that educated the populace on why institutions of coercion in the name of police, army, prison, judiciary and justice did not collapse but instead became stronger and visible. Hopefully, Zimbabweans deserved that 'Mugove' Reward' over and above the Economic Adjustment Programme (ESAP) nicknamed 'Extreme Suffering For Africans.' *The Daily News* (26 March 2002) described 'Zimbabweans' as passive with regards to civic politics.

3.6 Chapter Summary

Learnard Zhakata used his musical talent to communicate to the world about the plight of Zimbabweans. The scholarly mapping of Zhakata's music using the chosen research design potentially gave birth to citizen awareness on civic politics and contributed to the construction of knowledge. (Mies,1983) notes that song was acknowledged to reflect daily lives, histories as societies have cultural practices that dictated appropriate use of song . The research experienced challenges as some media stories were a selective reconstruction of life. The research concluded that apart from entertainment to the audience, music has embedded pleasure that is never innocent or innocuous. Musical entertainment pedalled pedagogical content. To compliment national media reports in support or in resistance, sungura lyrics were determined to make human dignity- the core of its work, served as a peace broker, a bridge builder and promoter of governance reforms.

Chapter 4: Press Narratives

4.0 Introduction

The chapter attempts to relate experiences reflected in Zhakata's music as mirrored in written text in the Zimbabwean media. The newspapers analysed are *The Herald*, *Sunday Mail*, *Sunday Times* and *Daily News*. The lyrics under scrutiny were 'Hupenyu Mutoro' (Life is a burden) and 'Mugove' (Reward). Media headlines that described themes of hardships were noted to explain music as a life story. The researcher was quick to acknowledge challenges in translation of Shona versions to English language. Efforts to by-pass the translation obstacle of the musical discourse via media publications interpretations of reality in Zimbabwe were made. This research saw the investigator at all times retaining the vital link between published headlines, sub-headlines with Zhakata's two musical pieces.

Communication approaches deployed for the purpose of the research in reporting media findings embodied the assumption that lyrics in 'Life is a burden' and 'Reward' assumed accepted known phenomena with respect to involuntary migration, hunger, displacement, political intolerance and hyper-inflation that eroded wages that Zhakata sung about in a 'turned upside down' version. Zhakata's under-cover musical technique unpacked series of truths that echoed and highlighted ambiguities of human occurrences as was reported in local and Diaspora media. *The Herald* alleged that all national challenges were a result of the imperialist West which had imposed sanctions on Zimbabwe. This explained the authority of given facts that reduced the role and function of thought which Zhakata the musician queried.

4.1. Political intolerance and injustice

The *Daily News* of 24 June 2003 had an article headlined, 'Food used as a political weapon' Zhakata in 'Reward' asked the powers that be to provide an enabling platform for families to have a meal on the table. But in the *Daily news* report of 2003, fourteen million Zimbabweans were considered food insecure and unable to obtain adequate food to meet basic needs. Food is a basic human right that was denied to people that ZANU PF deemed to belong to opposition groups. Zhakata's 'Reward' then kindly asked to have one's share from the national cake. The development had a historical fit that Marcuse (1964: p.81) contended and warned humanity about the potency of 'art', music and literature being able to unravel the

'unhappy consciousness of a people". The two musical genres occupy memory space that was inseparable from everyday living as reported in state and non-state media. *The Herald* edition of 27 September 2007 had Morgan Tsvangirai brutally beaten and left for dead. His crime then, was to be leader of a strong opposition to the ruling ZANU PF. Common logic dictated that every individual with political ambitions could weigh into a national electoral campaign processes. Tsvangirai had successfully turned the Zimbabwe Trade Union into a formidable political movement to contest the 2000 national elections. That popularity with main stream civic organizations almost cost him dear life. Zhakata in 'Hupenyu mutoro' 'Life is a burden' foregrounded how the media saw the opposition leader endure public embarrassment through public beating, blood oozed on torn and tattered clothes.

Local dailies and media abroad, the *Mail and Guardian*, *Telegraph*, *The Review Jewish Affairs Council*, *The Herald* of 28 September 2007, *The Mail and Guardian* of 27 September 2007, *The Sunday Mail* of the week and provincial weeklies had a field day on the injustice perpetrated. Tsvangirai was left for dead, seen on the snapshot below. The public torture and humiliation of a national figure of Tsvangirai's candidature was a 'warning shot' by the ruling regime against dissenting voices. The shot matched Bernard Shaw's (1948) proverb 'Be sure to get what you want or else you will have to like what you get'.



Figure 1 Beaten and shamed in public. Source: *Mail and Guardian* 27 September 2007

The head and face was swollen. Local hospitals denied him treatment fearing ZANU PF sponsored thugs. The police turned a blind eye on that gustily political violence in the heart of Harare, the capital city. Zhakata's sungura lyrics '...If I was at the helm of the power matrix, I could have called my kith and kin to come, join and enjoy the national cake together.' supposedly fell on ZANU PF deaf ears. The emotional picture drove Zimbabweans to tears. The birth and dawn of a new political party that had promised a sigh of relief to many was victimised in broad day light. However, the violent words in the national press 'Tsvangirai appendage of the West' meant to justify public humiliation, sounded natural and ordinary to the ruling elite cabals.

The ordinary citizen witnessed the spread of a culture of violence and non-tolerance towards potential architects to common justice. Sungura as medium and context of teaching, advanced intercultural dialogue of recognising the 'significant other' woven in the principle of 'Umunthu' 'humaness'. Communal and respect of divergent political persuasions was violated. Zhakata's musical gesture of tolerance and collectivism manifested traditional well-knit social rubrics typical of communal sharing in the villages. The beating of oppositional leader 'Tsvangirai' tempered and stifled the metaphoric 'dawn.' Dawn was assurance of a refreshing tomorrow. His new political party, like dawn was supposed to be the political hour of a new start. Tsvangirai's victimisation coincided with the down turn of the national economy in living memory. Hope for a better national future evaporated. The majority of Zimbabweans with the country at heart viewed the episode of Tsvangirai's victimisation as a political hour of 'tears and fears.' Light at the end of the tunnel was no longer in sight.

The Sunday Mail of 4 October 2007 had the headline, 'Tsvangirai a stooge of the West.' The article justified the physical pain inflicted on Tsvangirai. Further allegations of Tsvangirai's assassination plots and attempts executed by Ari Ben Menashe on the Zimbabwean payroll to spy were found as government strategies to divert people's attention from the ills of the economy. The charges were later dropped when re-distribution of land took centre stage. *The Review, Australian/Israel and Jewish affairs Council* 2002 had 'Ari- Ben Manashe strikes again'.

Zhakata's sociological eye through the deterministic paradigm hovered on the notion that human beings' were largely shaped by social forces beyond their control. The same uncontrollable forces then determined the nature and meaning of Zhakata's musical communication (Marx Weber (1864-1920). A gamut of theoretical approaches- functionalism,

general systems theory and varieties of neo- Marxism has been found to overwhelmingly support the protagonist' genre. Alongside a Hottentot proverb 'Women cannot be long quiet as it takes milk to get sour', Zhakata's reaction was loud and clear. He talked about unemployment, brain drain, breaking of the family social fabric and lack of respect for the rule of law with the urgency deserving if taking leaf from the Hottentot words of wisdom. Mainstream newspapers reported the same themes.

4.2. Souring Poverty

The Herald of July 2007 and *Daily News* July 2007 had the headline, 'The United Nations World Food Programme (WFP) is asking donor countries to fund an expanded aid operation in Zimbabwe. Zhakata's 'Hupenyu mutoro', (Life was a burden) came at time 3.3 million people needed food handouts at the peak hunger period between November and March end 2006. The song expressed, mirrored, encoded, prophesied and for-warned citizens about the melt down of political economy. Inflation hovered around 4.500 % while unemployment rose to about 80%. Three million people left the country. All challenges operated in a bedevilling environment threatened with HIV and aids. Shops were only empty shelves.



Figure 2 Supermarket empty shelves Source: Herald 24 August 2006

Media reports triangulated 'Life is a burden'. Vulnerable families adopted risky survival measures. Reports were abundant that alleged villagers in rural areas ate potentially poisonous wild fruits. Urban dwellers were left with no choice but sold remaining house hold assets.

Infants cried for food unabated. Shop shelves had no trinkets (sweets) to appease the young. Boys, girls, widows and widowers became victims of exchanging sex for food. Street kids became the ultimate victims of child abuse. Ardono acknowledged that music had the power and skill to articulate those things concealed by political ideology. Music became the exigency of the Zimbabwean social situation that manifested through a coded musical language of suffering. Whist Zhakata talked back on the injustices perpetrated, *The Sunday Mail* of 6 March 2006 carried a story titled 'Political interferences in court decisions'. *The Sunday Times* of 6 March 2006 had a heading 'Torture, inhuman and degrading treatment and unlawful use of force' *The Daily* news of March 7 heading read, 'arbitrary arrest and detention of political activists'. Many a time mass media platforms promoted the prevailing ideology. However, the research witnessed Zhakata's musical content that refuted the notion that the general populace got satisfied with vital needs only. Zhakata, the protagonist showed that human nature went beyond the biological necessities. Hence, Zhakata complained about the politics of the stomach that saw people migrate en-masse.

The story carried by an independent media and also reported in the *Daily* news edition of Wednesday 30 March 2005 chronicled hardships musically expressed by Zhakata as a life story. The Zhulube villagers had received a sizeable tonnage of cornmeal. All villagers were asked to pay money. Zhakata's sociological imagination in *Mugove* (Reward) 'amplified the social exclusiveness amongst communities based on political orientation in digital content.

'...I am being used like a dust cloth.....after executing duty diligently is thrown in the bin as rubbish.'

Opposition party members were denied food at their point of collection. When their names were called they were handed back their money. Regardless of the souls that needed feeding, left over bags were sold at twice the price, hence the lyrics 'Hupenyu mutoro' (Life is a burden) described the worst case scenarios of corruption by Zanu PF functionaries. Lydia Goehr (1947) and Hanns Eisler (1923) wrote that music should not turn a deaf ear to the conflicts of the times. Zhakata advanced and endorsed two political causes, the emancipation of the rights of Zimbabwean people on social justice and the fight against neo-coloniality. Whilst Zhakata's music was found void of revolutionary messages per se, hidden general crisis in Zimbabwean society deployed critical argument as published in the *Daily News* of 30 March 2005.

The research lobbied that music without words failed to become tangible and express issues of the day. In that light, music was found to be composed for the people and by the people, resulting in the research confirming that some music and politics were inseparable.

4.3. Hunger for political change



Figure 3 Zimbabweans wait to buy food from the government, which denied food aid to the opposition. (Adapted from Schalk Van Zuydam -- AP)

On 19 March 2005, the *Daily News* edition carried a title, 'Withholding of food magnifies the hunger for change'. The gravity of hardships compounded by political violence as musically articulated by Zhakata weighted on a soul touching interview captured in the news paper edition. Tenji Matema aged 48 and window vowed to vote for the opposition.

‘It's better to suffer than to vote for ZANU PF' Matema’.

Marginalised Matema showcased resilience as supported by Ortega's research (1883-1955) who said human life was first and foremost individual life. As Ortega puts it, individual life was 'radical reality' as was supported by (Jansen, 1975:2-3) who said life was absolute belief that society held and remained in force regardless of particular persons' acceptance or rejection. 'To live' meant meaningful interpretation of circumstances (Jansen 1975:12). Therefore, Zhakata's music as a life story unpacked those wrongs as committed by the ruling party membership against purported opposition members.

Zhakata's music in 'Mugove' asked for social justice and equity in the food distribution 'Dai ndirinindiripopaya'. (If I were privileged to be...) could then be moulded alongside Mathew's gospel. Zhakata's music like Jesus depicted a new Moses and iconic representative of poor sufferers.

The research noted that sungura, like mainstream media reports authorised dreams beyond boundaries that could pedal a history of dynamics.

Whilst the Zimbabwean community was in tears due to hunger and malfunctioning service delivery, with cholera, as killer one, President Mugabe in a rare interview with British Sky News refuted that the nation was in dire need of food.

'We are not hungry..... Why foist this food upon us? We don't want to be choked. We have enough.....' President Robert Mugabe (May 2008)

What the president said contrasted sharply with ordinary villager Tenji Matema aged 48. The two looked at events that unfolded in Zimbabwe from different viewpoints. Matema was proved correct in the *Herald* of 20 April 2005 when the President belatedly acknowledged the drought and food shortages were a reality in the country. Whilst the President was quick to tell supporters that he was to personally avert starvation by importing food from South Africa, Zhakata's 'Mugove' had warned Zimbabweans about the people established corporate identity of hunger, joblessness and misery. The stock of knowledge at hand, past and the potential future was described by Pongweni (cited in Berliner, 2004) 'Mugove' struck resonance with the generality of Zimbabweans and became the song of the decade. The lyrics, like media reports were a permanent record, individuals could read time and again. The collective singing of the chorus and its direct correlation with media reports described inclusive nationalism.

People in distress got solace in singing Mugove and Hupenyu mutoro as a people that rallied for a common purpose. With the deterioration of the economy, land acquisition and lack of rule of law in the country, civic movements used 'Mugove' and 'Hupenyu Mutoro' as popular musical pieces that assisted in mobilising support and empathy with the people inclined to love their 'fatherland'. Further, analysis described Zhakata's lyrics as deployed in solidarity with the oppressed regardless of gender, tribe and political orientation. The music trumpeted and repackaged daily challenges and news events to national attention.

Music echoed media reports that echoed poverty in living memory, lawlessness, inactive judiciary and police brutality and un warranted detentions.

Qualitatively, the research acknowledged Africanism (or 'umunthu') traits that characterised communal sharing, a fact debated extensively by Zhakata. In that humble sense, Zhakata's music advanced an ideological matrix that contested neo- colonial practices. He preached peace and usage of core traditional values by communities. The sound counselling came in the wake of the decade under review. Zimbabweans experienced 'certified slave hood' regardless of political independence.

A case in point is the denial of food shortage by the President in the media amidst dire hunger and gruesome poverty by the majority in all provinces that was in sharp contrast to Molifi Asante's doctrine of Afrocentricism. The denial confirmed the thought that African leaders, when in office were hamstrung with centuries of European racist thinking, teaching and general ideas. Zhakata did not bemoan sitting on his laurels but mobilised musical energy that hit two targets with the same shot. He attacked locally recognizable attitudes and behaviours that Zimbabweans could judge as cultural imperialism. Denying others food hand-outs and ultimately selling it at double the price was cruelty to the needy.

It could be alleged that Zhakata became Fanon's disciple by default. His musical artwork in 'Mugove and Hupenyu mutoro' emphasised the psychological subjection of Africans to European norms and values. His musical discourse equalled pan- African radical intellectual activists and leaders in the wake of Kwame Nkrumah, Walter Rodeny and Nelson Mandela who advocated for the principle of fairness and equity when it comes to exploiting national resources.

4.4. Costs and causes of Zimbabwe crisis

Oppositional politics was welcome and plausible. Citizens thought of economic relief. *The Herald* 7th January 2006 published a story headlined, 'Movement for 'Democratic Change Kitchen Cabinet destroyed, Job Sikhala'. The internal factions within the opposition party saw ZANU PF smile as if the Movement for Democratic Change (MDC) rode on the back of a laughing hyena. Zhakata's Hupenyu mutoro lyrics had a contextual fit.

The Party, Zimbabwean patriots deemed 'salvation was characterised by greedy, tribalism, corruption, accusations and counter accusations and waned public racial profile. Internal Party squabbles became ingredients of the aborted 2006 (MDC) National Congress.

"Nguva dzose ndiniwokunyengerera, ndinoshandiswa sechipfeko"

(Many a time, I plead with superiors, who in reality over work me like clothes that get discarded after use)

The battle of the MDC opened tribal differences and tone. The climax of the satirical events was that the judiciary trials of an opposition party were presided over by Mugabe's courts. According to Raftopoulos (2006: 18) the principal of inclusive tribalism foundations in the MDC was deflated. A post-mortem of the expulsion of the MDC cabal, according to *The Standard* of 26 July 2006 concurred with the *Daily News* of 24 July 2006 in that ZANU PF had infiltrated the newly formed party. The two major contesting parties were outdoing each other at the expense of the electorate. The research advocated for a coalition government. The government of National Unity had potential to unleash massive investment opportunities for sustainable livelihoods. The political bickering by ZANU PF and MDC both in their political hospitals awaiting potential demise witnessed unbearable psychological torture, hopelessness among Zimbabwean citizens. *The Sunday Mail* Edition of 13 November 2005.

Regardless of opposition politics viewed as a saint and saviour against the brutal ZANU PF, circumstances for the ordinary person became worse off. The electorate became the battle ground of the giants. The electorate were victims of poor economic performance indicators. Politically incorrect though innocent citizens gnashed teeth, as anti-social deeds were perpetrated on them by high ranking and venerated figures from either party.

'Panorwa mikono sora rinoparara...' (Where two giant buffaloes fight, the grass suffer).

This research benefited from insights by Willems' (2005) (cited in Mugwari, 2016) by revealing, how Britain strategized, framed and represented the Zimbabwean conflict with respect to racial conflict between Blacks and Whites while Black on Black injustices was ignored by the media. Zhakata's musical narrative brought the injustices on farm labourers into the limelight. ZANU PF had taken advantage in that hardships by the majority Black farm labourers went unreported. That was in the ruling party's favour. Zhakata's

discographies trumpeted Zimbabwean hardships and horror that included minors to public attention. The suffering by the marginalised farm workers got to be known by the international civic organizations.

“Kana wakaberekwa semunhu wose...” (If born the normal way... shame on you.. ill treating your kith and kin).

Zhakata, teacher, priest and counsellor was heard counselling perpetrators of violence through his musical lyrics. Both parties and other institutions of authority were not spared.

Willems (2005) analysed media pictorial photographs that examined contextual events of the decade with headlines ‘Brutal murders of White farmers.’ *The Herald* of 15 April 2000 reported on the demise of white commercial farmers, Mr Davis Stevens of Macheke. Zhakata, like written literature exposed the cold and callous murders of defenceless citizens as life stories of the people. The context of the story in the independent newspapers mirrored the contested land reform space as the untouchable resource. 'Land ' a beneficiary of future generations constituted the foundational source of conflict. 'Hupenyu mutoro' (Life became a burden) as Mr Davis was abducted and taken 120 km into a bush where he was murdered for being a Movement For Democratic Change (MDC) activist. His wife and children were left to fend for themselves without assistance from the social security fund. Zhakata questioned the rationale of instant justice to humanity as if the perpetrator was a demi god. The picture below of wife and children evoke sensibilities with regards to the children's education, upkeep and lack of fatherly love that spoke volumes of Zimbabwean identity commentary in the decade 2000. Zhakata, in ‘Life is a burden’ reported that innocent souls were victims of political violence.



Figure 4: Vulnerable Mrs Davis and children. Source: Down loaded from the alamy stock photo. Same pictures in the Daily news 15 April 2000.

Willems (2005:2) argued that:

Although news is often portrayed as a reflection of reality, for example through the metaphor of a 'mirror', this paper will depart from the notion that news is always socially constructed, shaped by the particular context in which it is produced. The obtaining socio-economic environment bred news stories that bore in mind that language did not belong to the individual, therefore meaning could not be fixed by the writer. (Emphasis added). On that note, Zhakata's musical text was alternate voice that spoke to the listener' who had the liberty of interpretation.

4.5. Were outsiders to blame?

Zimbabwe claimed that there were imperial plots to destabilise its political and economic independence. The catalogue of allegations was endless but in the main included the Western saboteurs, International Monetary Fund (IMF) and the British government of international Gay conspiracy (*The Herald*, 30 June 2003).

The research was persuaded to take the assumption that President Mugabe, an excellent intellectual could have read Duse Mohamedi Ali (1866-1945). The research believed that the reading could have shaped his historical stance and thought processes of the time.

Ali said:

'Europe stretched out her hands on every side to squeeze the darker races to their advantage because she knows the people of Africa to be divided.....'

The President seemed to have adopted this axiom as his national guide in exuding patriotism. In view of the government's notion of patriotism, the ruling regime distanced itself from the responsibility of failure to govern. The president had a tirade on the Western governments 24/7. The ruling party and government demonstrated a sense of selective patriotism, national consciousness, commitment to national development through the motto 'land is the economy, and the economy is land' (The Herald, 23 March 2004.) People had no choice but got to be conditioned to appreciate the country's cultural values, heritage, and liberation war history amid a blind devotion to the meltdown economy. *The Financial Gazette*, 21-27 October 2006 had a story on the acting Minister of Information and Publicity who cautioned the media against criticizing the government. He called the criticism 'unpatriotic'. The majority were encouraged to adopt the maxim 'my country, right or wrong'. That was outright blind devotion. Zhakata voiced on the wicked traffic of poor economics that had a signature on Zimbabwean society.

'...todiniko hama..a... a...' (What should we do brethren...).

Zhakata, in his own terms of reference was patriotic. He sung out and acted against any social ills, regardless of who was involved. Zhakata's patriotism critiqued political leaders whose policies he deemed unreasonable for the good of national interests. His patriotism went beyond loving the 'fatherland' for its sake. Instead, Zhakata demonstrated some political thought that encompassed customs, traditions, pride, history and devotion to civic communities ([http://www.explore 2.com/patriot.htm](http://www.explore2.com/patriot.htm)). His 'Reward' lyrics reminded main stream greedy elite cabals to unlock peculiar Zimbabwean values that stretched to equality, life, liberty and the pursuit of happiness. It followed that Zhakata had a historical fit to Charles Blattberg's (2000) wisdom. 'A true patriot speaks out when convinced that their country is following what is judged unwise or unjust action'.

President Mugabe's public anger against Tony Blair, the then British Prime Minister and his so called 'gay government' was reportedly said to be at the behest of manipulating Zimbabwean weather that caused perennial droughts (*The Herald* of 7 July 2002 And yet the chaotic land reform was responsible for the poor and disastrous economy. The BBC footage below was an example of this.

The footage showed youth evicting a White farm owner. Unbudgeted funds were deployed to fund war veterans operations in the acquisition of land over and above some gratuities, veterans of the liberation had been given a few years back. Government vehemently denied abuse of funding the third Chimurenga operations amidst Zimbabwean people who could not afford one decent meal on the table.

'...hutsinye chete...' '....Cruelty at its best....' Zhakata lamented as if he was saviour to the marginalised and dregs of society. The 'life is a burden' lyrics became perverse. Allegations show growth paranoia among the leadership that Zhakata brought to the fore of citizens.

The policy of land seizures and the chaotic disruption on the farms by November 2003 eroded rural incomes; printed money fuelled inflation and squeezed the supply side of exports and food security. At ward level, especially the rural and occupied farms, the clinic, cemetery sites, schools and the dip tank, where communities had vested rights, were wishfully dislodged. Sources of sustainable livelihoods for communities were in jeopardy.

The research findings show cause on political troubles that closed most of the aid sources by scaring foreign direct investment. As sung by Zhakata in 'Life is a burden' the relationship between the rulers and ruled became one of dynamic compromise.

It could be argued that the Republic's leader provided the musician with the framework that informed Zhakata to sing 'Mugove' and 'Hupenyu mutoro'. The 'land take over' was unplanned and chaotic. Life was lost in the process.



Figure 5: Farms across Zimbabwe are being occupied. Source BBC news online 2002 (downloaded): <https://bbc.co.uk> references

The research failed to access local media that gave a credible story line on the Zimbabwean crisis, save for interpreting propaganda teasers. The research findings through mainstream news that were complimented by Zhakata's songs pointed to the effect that none but we were to blame. This suggested that despite rain clouds or the imaginary foreign scheming, economic misrule continued to cost Zimbabwe. Zimbabwean children's economic opportunity for a better life was not achievable. Buber (1964: 37) referred to the Zimbabwean state of affairs as false intra- dialogue. Parcelling of land to the landless was not done with sincerity of heart.

It could have been a political response to the waned popularity of the ruling party. The architects of the land seizure saw the beneficiaries as embodiments of falsehood and 'them' as embodiment of truth. (Human rights watch. 'Zimbabwe' 2002). *The Financial Gazette*, of 21-27 September, 2006, had Bornwell Chakaodza's cautioned statement about Zimbabwe where he argued that 'State is not synonymous with government. Governments come and go but Zimbabwe as a state will forever remain'. In that light, Zhakata's lyrics matched Carl Schurz 'My country! When right keep it right; when wrong set it right!' www.wisdomquotes.com/cat_patriotism.html.

Another case of political deception to the electorate surfaced in 2004. The Centre for Global Development, July 2005 refuted President Mugabe's favourite propaganda tirade about Zimbabwean droughts. A research that compared Zimbabwe and its neighbours, Malawi and Zambia on rainfall patterns confirmed misrule and specific government decisions as culprits. Zimbabwe was found to have declined in maize production owing to unfavourable weather. Data were supplied by the Zimbabwean metrological department. The unit of analysis was key maize growing regions that included Mashonaland West in Zimbabwe,

Eastern region in Zambia and Central region in Malawi. The research confirmed that the unlucky weather did not account for Zimbabwe's economic collapse. The research pointed fingers to political misjudgements. (*Daily News* 3 February 2002). Droughts were a natural disaster and as such a person with national development at heart, ordinarily was not to peddle ant-social discourse that made Zimbabwe, a global laughing stock ('America interferes with cloud seeding' *Sunday Mail*, 3 September 2006).

In another case of desperation, the Zimbabwean cabinet was deceived by a traditional spirit medium to believe that petroleum oozed from a rock as a gift from ancestral spirits ('Zimbabwe finds no fuel oozing from rock.', *The Sunday Mail* of 23 July 2003).

Zhakata's acknowledged in one of his pieces that his singing was not of his intelligence. He acknowledged literature from the media as his prime sources.

'...ndazvikokota muguringiro rezvinyorwa..' (Gombaramarara. Discography, 2004)

'...issues sung were as a result from mainstream news documented...'

The storyline of fuel oozing from rock emanated from selfish interests of given people who were divorced from national historic experiences and scientific knowledge. They had pride in the values that defined the nation and cultural values. The research noted blind support of a government action that was morally reprehensible. The country was in needy of petroleum that saw the nation hoodwinked into a fake and unfounded source. Parliament's attention was diverted into discussing unworthy business.

Whilst political attention was diverted to tangible heritage with respect to diesel, a few elite individuals ransacked diamonds worth \$2 billion. Such plunder, the world ever witnessed since Cecil John Rhodes. In *The Standard* 5 June 2006 had the headline 'Zimbabwe regime accused of stealing \$2 billion in diamonds'. Unconfirmed reports claimed that the revenue from Marange fields were channelled into a parallel government loyal to President Mugabe. Minister of Finance in the Government of National Unity, Tendai Biti questioned about the revenue but cabinet labelled him 'sell out'.

Zhakata noted the deplorable state when he sings that ‘Hama tichinebasa guru rekuchenesa mabasa atinobata mukurarama..’, (Brethren we have a task to be accountable for all deeds in the execution of daily duty...).

People inclined to the ruling party enjoyed privileges without making efforts to create the world that offered them the same privileges. Zhakata’s musical lyrics became a one avenue of communicating meaningful ideas of caution to the centre of power. He fought a one man war against the flourishing of the black market of any sort and cancerous corruption that engulfed the elite societies.

Zhakata’s music found consonant among ordinary Zimbabweans who were living below the poverty datum line. Poverty rose from 61% in 1995 to 72% by 2003. Key sectors of the economy performed badly. There was lack of foreign direct investment (FID), foreign currency shortages, and brain drain and electricity blackouts. Agriculture declined by an annual average of 9% from 2000 to 2008. (Central statistical office 2008). Thus Zhakata sang, (Makandiudza baba asi zvinoramba....’ (Father, you counselled me but things simply do not work).

4.6. Gloomy employment and professional growth

‘Upenyu mutoro’, ‘Life is a burden theme’ was demonstrated in the Zimbabwean health sector. The level of economic decline was succinctly captured by Chikanda (2005, p16) who notes that the majority of health professionals 68% left the country for economic reasons. 54% for professional reasons that touched on lack of resources and facilities, heavy workloads that failed to correlate with opportunities for promotion and personal improvement. The scenario was a representative of other sectors in the economy. Regardless of gloomy employment opportunities, government stressed that citizens give allegiance to the country’s leadership.

Verbatim interviews by Chikanda (ibid) gave reasons for people leaving the country for the diaspora. The unbudgeted fight against external aggression in the Democratic Republic of Congo (DRC) made other people lose hope of a better future. The research affirmed tribulations on the life experiences which Zhakata’s themes added credibility to the validity of his strand of patriotism.

The obtaining harsh circumstances have a thread of continuity. Zhakata's 'Life is a burden' and 'Reward' thematic episodes advanced avoidance of evil. The music became a voice of the voiceless, Marcuse (1964:61). The Chikanda feedback (2005) interviews characterised civilian abuse. Zimbabweans ended criticizing the love for and loyalty to the economic actions advocated by the elite because they paralysed the welfare of the country.

The controversy was that whilst the ruling party cherished 'Mugove and Hupenyu mutoro' popular with the 2000 galas. The songs were danceable and served as instruments of social cohesion against Western imperialists. It could be discerned that the government failed to recognise that Zhakata's same songs fermented a dissident revolutionary voice within the broad based revolution. Literally, people became poor with no disposable income. One pair of tattered trousers and a shirt evoked the wrath of many civil servants.

Zhakata had '...hapana anoda kiuta chiseko chenyika...' (no one dares like to become laughing statistic....).

Employees in government and parastatals witnessed and experienced social reality. Zhakata's musical images integrated with conditions acceptable versus the conditions of everyday life. It could be assumed that the unhappy consciousness of the people led to political mobilization and ultimate formation of the Movement of Democratic Change (MDC).

Zhakata was sang; '...ndaigara kushungurudzwa newenyama.....', (I am betrayed by my confidante...).

The Sunday Mail of 12 March 2000. ZANU PF catalogued strategies to weed off political weevils ahead of the scheduled April 2000 elections. The ruling party shed crocodile tears, preached peace whilst making life unbearable for the majority through clandestine political victimisation.

The Zimbabwean identity characterised by abuse of power did not spare Christianity. Self seeking female individuals were raped by self proclaimed prophets. New Zimbabwe.com, 10/02/06) had a story about Godfrey Nzira, a faith healer who was jailed for 20 years on rape charges. What was worrisome was that the victims of rape would have turned for spiritual healing and other assistance in the belief that the 'Man of God' was guardian and custodian of morally upright Christian values.

The Anglican church of Zimbabwe was yet Zhakata's point of reference through the deployment of 'Life is a burden lyrics' (*The Sunday Mail*, 10 Sept.2006). Parishners' bitterness was vented over the church leadership wrangle that threatened to tear apart and collapse the church over the abuse of church funds and properties. The graft committed by venerated Christian figures were not spared in Zhakata's music, which became a moral guide to solidarity humanism. In 'Life is a burden' Zhakata seemed to admit fighting dehumanising phenomena of spiritual poverty, hunger, greedy and corruption. Music provided a rear view mirror to audit realities of financial and material abuses that were rampant within Christian circles.

Social Manifestations of family violence

Zhakata's 'Hupenyu mutoro' 'Life is a burden' was a lived testimony in matrimonial family space. The ordeal was perpetrated then by, War veteran leader Chenjerai Hunzvi to his native Polish wife. *The Daily News* edition of 16 June 2000.

"I spent years of terror as wife of squatter's leader."

The wife chronicled the brutal behaviour and encounters in the book entitled 'White Slave'. The husband, Hunzvi victimised her for no apparent reason. Whilst Hunzvi immensely and corruptly benefited through fraudulent means that exaggerated his disability percentages from the War Veterans compensation fund, his rogue behaviours haunted him into civilian life. He had no respect of family life hence, exposing the Polish wife to jungle life. The home that should have been the space of peace, love and respect became a house of hunger charged with emotional stress. Zhakata bemoaned the situation by alluding to life as a burden. The assumption was that Hunzvi, a man of economic exploits and political status was to be an exemplary husband towards marital life. His marriage broke and the wife fled Zimbabwe for her native homeland. Zhakata's music announced the decade starting 2000 as devoid of an institutional culture that promoted inclusivity with tolerance. The research postulated that the sungura genre became a rising narrative that was realistic enough to warrant steps in decolonising the 'watered down' traditional curriculum due to imperialist and colonial influences.

4.7. Schools and universities

The Herald, (28/12/05) had a story that graphically captured how ‘Parents fail to pay fees’, in which it was explained that universities suffered because parents failed to pay fees. The value of the dollar been eroded by inflation. Teachers and lecturers went for months without pay. Critical mass left the country *en –masse* for greener pastures abroad and neighbouring countries. Most institutions closed by year 2008. Day secondary schools were far located. Students resorted to ramshackle buildings as boarding facilities. Students stayed at school premises from Monday to Friday. They left for home for the weekend to get more food. However, the Monday to Thursday had its own home grown challenges. The self catering system took much of the pupils’ time as they had to scout for relish, firewood and other necessities that were scarce. More so, class attendance was a must. Bundura university of Science education established kitchenettes. The ‘Life is a burden’ theme pervaded day life in secondary schools and universities. The country was suffering a critical shortage of food. School teachers raped and abused the girl child for a meal. Higher learning institutions metaphorically victimised university scholars on the un orthodox principal of ‘a thigh for a mark or a mark for a thigh’.

4.8. Closure of mines as sources of sustainable livelihood

The narrative of mines that closed without coming back to life became familiar in Zimbabwe (*The Sunday Mail* (21/05/17). Employees were left redundant when mines closed. Ziscosteel, Elvington, Mashava Mhangura, Sabi, Hwangwe Colliary, Shabanie. These were the treasures that failed to triumph as Zhakata alleged in ‘Mugove’ (Reward) Bread winners were jobless, resulting relocations to the rural home. Mine locations became ghost settlements. Workers’ lives were negatively affected. Revenue generated was misappropriated and enjoyed by the few politically connected. Creditors stripped the mines of their movable assets that included office furniture.

4.9. Identity commentary of Zimbabwean politics

It’s important to reveal that ZANU PF redistribute agenda responded to threats at power from 2000 at whatever cost. Fight for power had consequences on the political economy. Contrary to ZANUPF use of violence she was good in deploying ideological tools with two thirds of adult Zimbabweans always in support of the ruling party. (Mass public opinion

Institute (MPOI). There was more trust in the President in rural areas (69%) compared to urban centres (55%), (Afro barometer, a pan African research Centre on public attitude surveys on democracy). *Financial Gazette* (18/05/17). Whilst the survey sounded warning shots to the opposition to deploy strategic deliverables, the survey failed to accommodate the fear element among citizens that could be translated into support for President Mugabe. Nationalism continued to play a key role in the history of Zimbabwe. News media answered to the question of what nationalism and its supporters played in the formation of patriotism.

Opposition politics should take heed on the survey findings or else a repeat of Susan Booysen, a South African academic who in her “2012 Freedom House Report” warned of a ZANU PF victory in the 2013 harmonised elections but was not taken seriously. The socio-political landscape of Zimbabwe fitted into the constructed image of Zhakata’s music during the decade of ‘literally people walking dead’. The decade under review was 2000 to 2009.

4.11 Summary

Sungura music thus, became a voice of the voiceless. Citizens were made aware about themselves through news, music and theatre. Zhakata’s song lyrics told truth. The truth came from an independent mind of an artist whose singing based on the tools and structures of language used in some strategic manner. Cook (1976, p.xi) strongly agreed that music assisted growth of scenes and images. The stories sung equipped listeners’ to anticipate about what the world they live should be. In fact Zhakata’s music socialised citizens to shun and drop elite values that misrepresented true patriotism. The research noted that the use of poetry as weapon against an oppressor who aided marginalization of the ‘significant other’ was natural and many a time overlooked. However, two musical pieces deployed mastery in pedagogical resourcefulness.

The ‘Reward’ and Life’ is a burden’ musical pieces were found to be effective media of educational instruction.

Audiences knew more about self in the context of the nation. Overwhelming support and reason was put forward by Amiri Baraka (1934-2014). Sungura music became the 'first threshold of the politics of the question of knowledge'. Singing, like writing was made up of a series of marks whose intelligibility stemmed from their relation to other marks in a general economy of meaning (Derrida 1930-2004). Thus musical expression resonates with propositions of the quest for self understanding, transformative learning, individual growth coupled with sustainable livelihood development.

Chapter 5: Summary, Conclusions and Recommendations

5.0 Introduction

Findings from this study suggest that it was difficult to establish the credibility of some newspaper sources. The research's interpretation was influenced by Antonio Gramsci's hegemony theory (Bates, 1975p.351). The research acknowledged that interpretation of newspaper headlines viz a vis musical discourse on national identity politics was not necessarily hegemony but a product of coercion.

Conceptualisation of music as a life story captures the utility of music for identity construction. Thus, music became a form of speech act or a counter discourse. Accordingly, musical lyrics become markers whose intelligibility generates an economy of meaning. 'Hupenyu Mutoro' (Life is a burden) had the duty to protect the dignity of Zimbabwe. The music frog marched Zimbabwe, stuck in historic despair and hopelessness into a 'path of dialogue'. The musical act embedded structures that uniquely afforded sites of interpretation. Sungura fanned awareness among citizens whose reading of newspaper stories had toned down military rhetoric. Musical lyrics added optical lenses into an understanding of civic experiences as was reported by the media. Zhakata's 'Life is a burden', regarded as contested ground that created space for debate and critical engagement on perceived governance issues in the decade starting 2000.

Citizens' experience of hardships in economic exploits was best described by the Financial Gazette of 29 May 2017 when ZANU PF chefs scrambled for assets. A long awaited irrigation scheme was near implementation. Government toyed the idea to move local villagers in Chivi and Mwenezi, paving way for external investors. Villagers within the vicinity of the Tokwe- Mukosi dam seethed with anger for missing the planned project. The 'Life is burden' sungura project was not ramble rousers but communicated true economic pragmatism to the villager. The affected Chivi and Mwenezi villagers were regarded big game that the imperialist's shot down not for food but hunting trophies.

The generality of Zimbabweans in the decade felt infra-human with ordinary human rights scrapped. Zhakata's Sungura music deployed service to drum an ideological expression committed to lay bare horrifying atrocities in human history. The music linked to sub-disciplines of entertainment but fighting against propaganda reports in the national press. Findings showed that music cannot be quarantined from day to day events of a nation. Music and politics of nationhood were inseparable. Adorno classified music as 'social cement' in periods of hardships with respect to hyperinflation, political uncertainty, land reform and hopelessness due to failure of the local currency to integrate with regional and global monetary markets. The present study concludes that sungura music anchored itself in the national institutional context.

5.1 Summary

The study was qualitative in nature. It set out to explore Zhakata's 'Mugove' 'Reward' 'Hupenyu Mutoro' and 'Life is a burden' as life stories about Zimbabwean citizens in the decade starting 2000. Experiences of the time forced and persuaded citizens to become story tellers about themselves. Music drew close the visual perception between the lived life and the story told about real life. The role of media reportage was found not passive. The research and the music under consideration were actively involved in the production of issues that amplified Zimbabwean identity commentary.

Analysis focused on selected publications that addressed governance issues about Zimbabwe between January 2000 and February 2009. The publications accessed were the *Daily News*, *The Herald*, refereed journals, unpublished dissertations, essay reviews, book chapters, *The Sunday Mail*, magazines and other publications that had an input on the economic, political and social discourse. A narrative enquiry technique was used to examine issues and events identified in newspapers.

The narrative enquiry was used to test some findings of research question two and three. The research solicited responses on what themes and perspectives Zhakata tackled through his pieces of sungura music 'Mugove' 'Reward' and 'Hupenyu Mutoro' 'Life is a burden'. The second research question explored the impact Zhakata's songs in addressing social and economic issues in Zimbabwe? The sample was accidental as music listening and writing was a voluntary activity. The study found out that the media and Zhakata's songs provoked layers of intellectual debate and reactions from readers and music listeners.

It was found that Zhakata's music was a low hanging medium of communication that changed contours of music scholarship with respect to Zimbabwe's crisis. Regardless of music's difficulties in providing accurate descriptions of core identity ideas, Zhakata's sungura genre became a social fabric. Zimbabwean citizens expressed, encoded, decoded, highlighted, transformed, prophesied and foretold those things concealed in the work of the socialist cum scientific political ideology. It became credible that should sungura genre be integrated into the school curriculum policy framework 'the principle of humanness' 'umuthu', could cascade to posterity with ease. Deploying sungura had a strong link to teaching history and cultural nationalism, in the same manner mainstream news media dug deep in people memories, manifesting patriotism in all sectors human endeavour.

The research achieved its intended aim to re-energize scholarly interest and dialogue in interest on popular music in contemporary Zimbabwean politics. The research acknowledged that the power of community music changed and could influence the world via media and communication. Together mainstream media and Sungura music on Zimbabwe identity crisis fostered dialogues and learning at national scale.

5.2 Conclusions

Based on the objectives outlined earlier the following conclusions are drawn:

Objective 1:

Analyse how Zhakata's sungura music addressed social problems that were brought about by the economic meltdown in Zimbabwe between the years 2000 to February 2009.

- ✓ Zhakata's sungura was the brainchild of the Government of National Unity GNU (2009) that had never been dreamt of by the living heroes of the war of liberation.
- ✓ The GNU led to positive recovery of the national economy. The economy integrated to regional and global markets benefiting citizens.
- ✓ Economic growth by March 2009 was shared across all people of different persuasions and not just by the privileged handful connected to the ruling elite.

In an economy of nine in every ten people unemployed jobs were created.

Zimbabwe restored her traditional 'Breadbasket status' in Southern Africa.

- ✓ The 'decade of failure' by the ZANU PF leadership exposed atrocities committed by the Boarder Gezi ' nicknamed Green Bombers' and mafia type elements

established in peri-urban Mbare and Epworth in order to intimidate civilians for the ruling party to remain clinging onto power.

- ✓ Introduction of the multi currency regime as a means of exchange for all business transactions. That enabled citizens to pursue individual dreams.
- ✓ Food reserves were adequate for a 14 million nation, unlike the decade of failure when shops closed, retrenched and shelves empty. People starved to death. The parallel market sold goods at inflated prices sugar, meat, salt, Millie –meal and petroleum products.
- ✓ All sectors of education were restored with staff earning decent cost of living adjusted salaries. No work stoppages through labour disputes were experienced.

Objective 2:

To explore Zhakata's sungura music paying attention to his selected sungura songs. It is therefore concluded that:

Zhakata's 'Hupenyu Mutoro' 'Life is a burden' and 'Mugove' 'Reward' as musical pieces abundantly influenced Government of National Unity(GNU) policy direction ;

- ✓ Emancipation of the Zimbabwean worker in both rural, farm and urban work stations.
- ✓ Zhakata's music did not turn a deaf ear to the socio-economic plight of Zimbabweans as people confronted head-on conflicts and challenges of the decade starting 2000.
- ✓ Zhakata's sungura was a peoples' weapon of the weak in fighting against neo – colonialism.
- ✓ Music was inseparable from national/institutional politics. The music resonated with mainstream news in society.
- ✓ Music was composed for people by the people (a democratic forum) deployed to disseminate critical arguments and debate on politically charged sentiments.
- ✓ Interview with Zhakata. '....argues that his manipulation of apolitical music required the purification of musical genre. Failure to position correctly, truth would be in danger of being over-glossed by political ideology'.

Objective 3

To examine the origins of sungura and find out how it influenced the rhythm of Zhakata's songs. The following conclusions are made:

- ✓ Sungura is a national version of the neo-African music (Salsa) in the Latino America. In Brazil and Cuba it was music of resistance amidst severe persecution and used to keep Africa and African deities alive in the minds of captive Africans. In East Africa for example in Angola, Capoeira fighting songs initiated youth into learning and practising fighting skills against the slave master. When recruited into slavery, Capoeira songs enabled the workforce to pace their labour with a bitter heart. Often the music had satirical and political content that was used to transmit warnings, other signals, messages and news.
- ✓ Sungura music resembled stylistic features traceable to South-West Congo, Kinshasa, Angola, South West Nigeria, Benin and Mozambique, a rear country base during Zimbabwe's liberation war.
- ✓ Sungura was communal property that reflected Zimbabwean sensibilities, traditions, daily lives, communities and historical developments. These were riddle songs sung in the fields (during communal voluntary work in assisting the neighbourhood. These could be protest songs with a rider of ambiguity should home brew beer was not tasting good. Alternatively sung when food provisions were late to be served.
- ✓ Other Diasporas versions of sungura served the purpose of camouflaging people's sensibilities, limiting persecution by authorities on matters that focus on people's resistance.
- ✓ Sungura was a classical African- Brazilian language. There was heavy borrowing and exchange of ritual and song among the Latino –American captives vis a'viz continental Africans. An acceptable explanation saw liturgy, musical instruments and musical styles combine three African words. 'Ka' 'means 'custom' in Angola 'Ndombe' meaning Black person in Congo and 'ille' Yoruba word for 'house'. Together these give meaning 'house of Black customs' Ka' is a Zimbabwe shona dialect in register seventeen. Afro Latin music dances are pronounceable with seemingly shona phonetics 'Zarabanda and Chakona' (Reiss 2005,p.5).

- ✓ Sungura was described as a channel through which the poor, vulnerable, dregs of society, subaltern and 'have-nots' disempowered by brutal governance systems 'talked back through musical voice' to the powerful 'haves'
- ✓ Zhakata's sungura laid bare the fact that an independent non-political entrepreneur could not survive in the 'decade of failure' under the ruling party leadership.
- ✓ Sungura genre theorised the assertion that Black empowerment among the Zimbabwean leadership, epitomised the metaphor of black skin mentality with White settler classical colonial mentality. Citizens were cannibalised and monopolised of the civilian power and privileges in the guise of superficial societal political change.
- ✓ With no exaggerations Zimbabweans learnt more about the national socio-politics through sungura lyrics than all read books in their entire lives.

Objective 4:

To investigate and bring to light the communicative and ideological values embedded within the two songs under scrutiny. The following conclusions are made:

- ✓ Zhakata's sungura, 'Hupenyu Mutoro' (Life is a burden) and 'Mugove', (Reward) redesigned the record of a national history to become a different tale. The ruling party knocked to its knees coupled by evident failure resorted to cultural nationalism (2000-2008) as a strategy and ploy to manage society. Galas, were announced as night vigils that cracked a whip on people into common liberation thinking. Galas informed, educated and kept citizens united against pending imperial forces. The ruling party considered the music festivals a mediation of patriotic history and sought to manifest a particular version of national identity. It is Zhakata's lyrics that questioned the essence of political independence when the majority of people 'walked dead' on empty stomachs. Mainstream news influenced propaganda in support the ruling party ideology.
- ✓ Music became an indicator of power
- ✓ 'Upenyu Mutoro' and 'Mugove' mapped a euphoric 'fellow feeling' among citizens. The songs made citizens solidify, socially glue and stay together awaiting for the 2007 'final push' to unseat the country's President.
- ✓ The research concluded that music translated everyday experiences with the power to integrate into the structures and movements of everyday life.

Music articulated missing ideas that individuals dared not speak openly for fear of victimisation.

5.2.1 Conclusion:

Leonard Karikoga Zhakata was a mere artist and a normal human being with no political ambition. He lived a basic lifestyle in the dormitory town of Chitungwiza. His happy state of mind and thought processes was accessible to many as an inclusive national memory that traced Zimbabwe's decade of failure in the wake of listening and dancing to sungura genre alongside mainstream newspaper reports. As an upcoming researcher from the Afro-centric paradigm and own experience in my life time, I observed that those oppressed ordinarily used musical poetry as a natural weapon to voice against the oppressor. The oppressor may overlook or ignore the power of music as an agent of cleansing societal ills.

5.3 Relationships of themes noted

Sungura musical sub- culture has potential to become a strong and formidable movement. It was people who remained the critical mass of common sense, accounts and explanations of events of the year starting 2000. It was decade of failure by the ruling party and other responsible civic organizations. Cholera, typhoid, Hiv Aids and diarrhoea outbreaks killed many. Universities closed. Industry collapsed. Civil servants were on strike. Shops were empty. Electricity blackouts became the norm. Basic food stuffs such as salt, sugar, cooking oil and meal meal were in short supply and out of reach for the general citizen. The little available was sold at unaffordable rand prices that was not yet in circulation. Citizens resorted to commuting using barter trade. A car ride from the deserted and ghostly Mhangura mine to Chinhoyi town, a distance of ninety (90) kilometres was exchanged for two mature cocks. Petroleum products were in acute supply and made the rich connected to the elite richer and the poor poorer. Petroleum was no longer available and sold at pump price. The precious juice was accessed through the parallel market at a cost tenfold the gazetted price.

Zhakata had ‘... hapana anoda kuitwa chiseko chenyika...’ ‘No one dares like become laughing statistic...’ It could be assumed that the unhappy consciousness of Zimbabweans led to the political mobilization and ultimate formation of the Movement for Democratic Change (MDC). Alongside Zhakata’s refusal of becoming a laughing statistic, gloomy opportunities for meaningful employment and tenure of professional growth (Chikanda, 2005. P. 16) the health sector alone witnessed 68% staffers leaving for economic and 54% for professional reasons. Capital flight characterised all service ministries. The chaotic and unbudgeted fight against the purported external aggression in Democratic Republic of Congo (DRC) fanned scores of citizens to lose hope leaving Mugabe’s ‘House of hunger’ for an anticipated a better future. Findings show that sungura music was a resource weapon that highlighted historical, socio- economic and political themes vis viz state machinery in the wake of the Judiciary and Justice, the Police, Army, Prison that psychologically tortured defenceless citizens and engaged them in endless blood and brutal battles. In conclusion, the state desired to conquer the subtle musical evoked militant spirit ushered by Zhakata and win the electorates to some slavish acceptance of dominance.

5.4 Recommendations

In view of the above findings and conclusions, recommendations could therefore, be made to policy makers on how to harness the communicative power of music in the identity of national patriotism.

1. Government through its arm, the Ministry of Sport and Culture ought to focus energy and deploy resources on the study of Zimbabwean musical genres. That way, music may be used to bridge the gap between the academy and the general public’s perceived governance issues.
2. The national academy ought to pursue folk music research in order to pay serious scholarly to music’s ‘community building power’
3. The executive should engage deliberate song lyrics through the Ministry of information that extend apologies on governance matters and more so to the ‘brutal civilian killing en- masse’ during the dissident regime and ‘Murambatsvina’ ‘demolition of illegal structures’ victims. Music could become an agent for social cohesion and healing for lost loved ones in the Midlands and Matabeleland provinces.

4. The sungura musical genre integrated all levels of the traditional and formal curriculum that could become a national pledge. The research added value to innovative Africanised research and education. In the same vein, sungura music should borrow a leaf from the Muslim daily prayer routine conducted from a Mosque loudspeaker in an attempt to discredit the notion of unbalanced academic attention. Nationalist politics should promote and harness the ‘MacBride report’ which lobbied for an increase in the flow from the developing countries to the developed. The *defacto*-Western mentality that euro-based research was the pivotal framework for global media must be rejected. (Currann, and Park, 2007; Thusu, 2009).

Theorem Developed

The study confirmed the proposition of ‘Music as a life story.....’ that academia found usable by the elite yet music has more immediate function with the marginalised, common folk, street vendors and vulnerable who consider music ‘man’s natural voice of expression’ that respond to national history. Song may miss the link if it does not tell truth based on the tools and structures of a people’s language in some unique style. However, these have not been tested but could pave scholarly space for further research.

5.5 Implication for Future Research

The research envisages that future research could interrogate sungura as a ‘battlefield’ of the marginalised versus the powerful. To explore on a sungura ensemble that enables community activism and campaign for institutional office.

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Appendix A :Information Sheet and Consent to Participate in Research

UNIVERSITY OF SOUTH AFRICA

DEPARTMENT OF COMMUNICATION

Information Sheet and Consent to Participate in Research

Date: 11 May 2016

Dear Librarian

My name is Andrew Dzvore, a Master of Arts in Communication in the department of Communication Science of the University of South Africa. My contact number is 263 0773593489 and my email address is adzvore@gmail.com.

I kindly ask for permission to access your library in a research study on the topic “**Music as life stories: An exploration of Leonard Karikoga Zhakata’s sungura on the socio-political context of Zimbabwe from 2000 to February 2009**”. The aim of the research is to establish that musical lyrics of a particular historical context, space and time is an aid in identity commentary of a people. The research envisages that School curriculum at all levels harness musical language in order to generate debate in class and construct knowledge. The village/community as virtual school is made aware of “self” through musical lyrics.

The study is expected to include four national newspapers as participants. The study was funded with financial assistance from the University of South Africa (UNISA) Bursary Award.

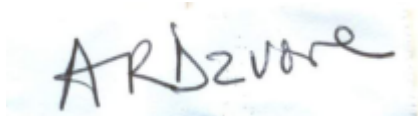
The study does not involve risks and /or discomforts. It is the research’s sincere hope that the outcomes provide fertile ground for curriculum policy shift. Musical discourse dispels the notion that music is ‘art for art’s sake’. It also has the ability to subvert some attempts by dominant ideologies to want to control and minimise some social differences. The study will help in building the body of knowledge that will make musical consumers aware of social, economic, political, cultural and spiritual capital over and above entertainment.

The study proposal has been ethically reviewed and approved by the department of Communication Higher Degrees Committee (HDC.)

In the event of any challenges/concerns/problems you may contact self or the Department of Communication – Programme co- coordinator Mrs Van Gass Souke. Cell 27(0)12429 3346

All data, both electronic and hard copy will be securely stored during the study and archived as per UNISA department of Communication Science policy.

If you have any questions or concerns about provision of access to the required newspapers, please contact me.

A handwritten signature in black ink on a light blue background. The signature reads "ARDzvore" in a cursive, slightly stylized font. The letters are connected, and the overall style is informal.

Andrew Dzvore.

Appendix B :Song Lyrics

Hupenyu Mutoro (Shona version)

Kutomboshinga- shinga kuzvishandisa somuranda

Tarisiro iye dzave dzinoguma dzave ndangariro

Zvinondidzimba moyo

Hapana anoda kuita chiseko chenyika, kana muenzaniso wechakaipa

Hama todini kuti tikunde tose?

Hupenyu hwunoramba zvandinoda, asi mukuita nokuronga munomudata tariro

Life is a burden (*Pidgin English version in order to retain the pragmatic force in the Shona language*)

The will power to work hard as a source of empowerment is over- done.

The expectation of fortunes for a better life becomes gloomy, far distant and becoming hopelessness twilight hope. It's only the individual memory that continues to interrogate on layers and piles of misfortunes that are ever befalling.

I am very much emotionally stressed

No-one in his/ her right senses desires to be a national laughing stock, nor become a measure of value for bad things

My relatives (kith and kin), how shall we mobilise personal resources so that collectively we achieve the best

Life fails me to achieve what I personally desire. However, good deeds coupled with focused hard work regardless of hardships will germinate and instil a hopeful future.

Beware of crocodile tears, man. Among mankind, some people enjoy seeing others eating food without soup. That is rough and uncaring. What they (people) want is to see another person suffer.

Mugove

Vakatanga kuwana mukana wekukwira pamusoro

Vatanganga kudzvanyirira varipasi, kuzvova dundu nokuzvitutumadza

Kana wakaberekwa semunhu wese, kana wakadonha rukuvhute, usazvinyepera nhema

Vaye vaye vaunodzvanyirira kuchema kwavo munamato mukuru kumatenga

Ende hakuna anoziva mhinduro

Dai ndiri ini ndigere paya, ndiripo paya, ndairidza hwihwi/mupururu ndichichdaidzira vamwe vangu kuti kuno kwaita dopiro vakomana.

Chawawawana idya nehama

Moyo wangu unorwadza kuti nguva dzose, ndini wokunyengerera nekuchema tenzi

Kana paripo pamakandichengera baba ndokumbira, taurai ndasakadzwa sechipfeketo nevane mari ndichingoshandiswa

Tinongotsikirirwa, tiningodzvinyirirwa, tinongoshandiswa nhando tichingofondoswa.

Zino irema varume woye, vanosekerera sevanotida asi mukat vachidzimbikana kuona ndichiseva muto.

Vanofara kundiwona ndichipfeka mamvemve, vanofara kundiona ndichitemura,

Hutsinye chete vanoda kuguta kwavo.

Reward(*pidgin translation so that the vernacular meaning is no lost*)

People who rose first into the highest echelons' of power

Put power structures that stifle and oppress subordinate employees. The opportunist leaders brag themselves as fountains of wisdom and knowledge.

If you are naturally born, do not be victim of delusions; do not peddle falsehoods, my kith and kin

The oppressed through calculated hegemony do make prayers to the Lord

No-one knows the prayer feedback

If I was me at the helm of power I would get to a podium, cry loudly inviting my kith and kin to join company and enjoy a measure of the proceeds

Remember, blood is thicker than water, dine with all folks.

My heart always bleeds, when statistics put evidence that I am always the loser who begs for mercy and clemency. It becomes the opportunist leader's prerogative right to afford me a second chance on wrongs that are not of my own making

If you have other opportunities for me father, now is the time to let me receive, for life is becoming unbearable. I am being over used by the wealth .Like cloths that are over worn get dirty, sun bleached, torn, tattered and thrown into the bin destined for the local authority waste and refuse composite.